

TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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A RISING ACTRESS.



NANCE O'NEIL.

The fact that many an old and tried soldier in the army of the drama has assailed in vain the theatrical Gibraltar, New York, makes all the more remarkable the easy conquest of the citadel by a very young and inexperienced new recruit. A year ago the name Nance O'Neil would have meant nothing to most persons conversant with affairs of the theatre.

Now that name is noted. From all present indications Nance O'Neil is standing upon the threshold of a career rich in dramatic possibilities.

The theatrical profession in New York has by this time a fairly accurate idea of Nance O'Neil's promise and accomplishment as an actress. It was the privilege of a Minnon man the other day to form impressions of her as a woman, if the word woman can be properly applied to her. She seems, indeed, more like a high spirited girl. Before you have talked long with Miss O'Neil you notice an important and significant thing about her, which is that she is entirely free from the taint of that prevalent disease, exaggerated self esteem. When the Minnon man mentioned a "notice" which gave Miss O'Neil a position head and shoulders above all but two or three actresses of the time, she smiled with a humorous twinkle in her eye, and yet with a softening of the lines of the mouth which showed that she derived pleasure from this praise. Miss O'Neil, in fact, is too broad-minded, and has a too keenly developed sense of humor to unduly exaggerate in her own eyes her first success and be spoiled by it. She is grateful for encouragement and assistance, and is very ambitious to achieve the best sort of success. When she talks upon a theme in which she is especially interested her eyes light up and she leans forward with a manner of eagerness which bespeaks enthusiasm.

"The thing I want most to do just now," she said, "is to go back to San Francisco as a sort of an assured success, you know. My relatives live there, and many friends whose approval I would prize more highly than that of any one else. San Francisco is my own city, you know. I was born there, and there I made my debut upon the stage. It wasn't very much of a debut. I played a nun—a very small part—in a play called Sarah at the Alcazar Theatre. That was four years ago, when I was sixteen and had just finished school. I had wanted as far back as I can remember to go upon the stage. I felt an impulse for it, but I had never taken part in amateur performances, and had not even recited in school any of those stirring pieces such as 'Curfew Shall Not Ring Tonight' and 'The Schooner Hesperous.' I had not an atom of dramatic experience when I first spoke the fourteen lines of the nun in Sarah. Peter Robinson, the dramatic critic of the San Francisco Chronicle, took me to see Mr. Rankin, who was then managing the Alcazar Theatre. I am pretty certain that Mr. Rankin didn't see many signs of histrionic ability in me on our first meeting, and after I had played my first part he must have been even less sure that I would ever become an actress.

"The truth was that I was so frightened that I believe I should have welcomed an earthquake. But I just plunged in. I walked upon the stage and spoke my lines as well as I could, and I have done the same thing a good many times since then. The training I have been given in the rough and ready school of experience, and now that I look back at it I am glad that it is so. It seems to me that this is the best way to avoid being theatrical and artificial.

"I remained at the Alcazar Theatre for about six weeks, and then I got my first taste of life on the road and one-night stands. We went to Southern California, presenting plays like The Danites. About the middle of January of that year, which I think was 1894, I joined the stock company at the Burbank Theatre in Los Angeles, where such plays as The Lights of London and The Banker's Daughter were given. From the very beginning I felt a preference for emotional roles, and the stage-managers noticing this began to cast me for them. I soon found myself bearing the brunt of the emotional work in the plays which were presented. About the middle of May I left the Burbank Theatre, and went to Denver, where I appeared as Kate Christin-on, the part which Maud Harrison originated in Stormbeaten. Then we went on the road again, touring in the Northwest and playing a repertory of The Canutes, The Danites, Oliver Twist, and similar plays.

"Mr. Rankin soon afterward assumed the management of the Lyric Theatre in Denver, and back there we went again. The character of my work now became somewhat different from that I had been doing. We played a lot of comedies, such as A Legal Wreck and Arabian Nights. We also produced Trilby. I was Trilby, and liked the part. After playing it a short time we went on tour again; this time throughout the South. Among parts that I played on this tour that were new to me were Mrs. Young Husband in Married Life, Ethel Granger in Snowballed, Rose Dalwimple in In Honor Bound, and Edith Marsen in The Private Secretary.

"And during this time, too, I originated my first role, that of Gertrude in The Bachelor's Baby. Mrs. Sidney Drew, who had joined the company with Sidney Drew, played Billy Breeze. We played the piece for a week in Washington, and then I left the company and

came to New York. I remained here for five weeks, devoting myself chiefly to gathering impressions of this great city, and then I joined The Land of the Living company. Frequent matinees and constant travel made the work too hard for me and I became ill. I was in a hospital for fifteen weeks.

"My next appearance was at Forepaugh's Theatre, Philadelphia, during the latter part of last year in Mr. Rankin's play, Judge Not, the name of which was afterward changed to True to Life. My part was Annie Dunning. After the Philadelphia engagement we played the piece a few weeks on the road and then came to New York. It was during Christmas week that I made my New York debut. The prospect frightened me, and I am sure the audience must have noticed my trembling upon the first night.

"I haven't yet been able to conquer this stage-fright; I am always excessively nervous when I appear in a new part. I suppose I ought to get over this, as I have played at least fifty parts since I began four years ago, but it doesn't as yet seem possible. And perhaps there is some excuse for me. I play parts that great actresses have made reputations in, and I feel that I am being measured by the standards they have made. And then you know I have never in my life seen any of these parts played. I am not helped or hampered by traditions. I must interpret the role for myself, and play it as I personally have conceived it. I am not complaining about this, however; indeed, I think it is good for me; but I often wish that my audience could know that I rarely have more than a week of preparation for these strong roles.

"But I like to play them. I am very fond of Camilla, for example, and Nancy Sikes in Oliver Twist is also one of my favorite characters. I prefer emotional roles to comedy, for the reason, I suppose, that I am better adapted to them. They are very exhausting, however, and for that reason I am not going to act at all this week, but just rest and see some of the fine plays and actors that are in New York now. I shall be a person of leisure until Nov. 15, when I will originate my second part. It will be that of Kate Morrison in Colonel Allfriend's new play, The Magdalen.

"Real tears on the stage? Why, yes; I can't help it. While I am playing a character her troubles are my troubles, and I feel very keenly her wrongs and sorrows. But, of course, I don't lose control of myself. That would be very bad. I might become ridiculous and hear the audience laughing at me. But I don't see how an actress can expect to move an audience and make it feel the emotion of the character unless she feels it herself. But I recover quickly, and when I am away from the theatre you may be sure that I don't worry about the troubles of Camilla, or any other stage character. I keep as far as I can from the artificial atmosphere of the stage. I love the open air and the blue heavens. I love to walk and ride horseback and play tennis. I am enthusiastic, you see, about an out-of-door life. I learned to love it when I was a girl on my aunt's ranch in California, where I simply revelled in the freedom of my life. Here in New York it is, of course, very different, and I have to work hard, but I have my dogs as boon companions, and the sparkle and quick movement of life here is very fascinating to me."

SOL. SMITH RUSSELL'S PLANS.

When Sol Smith Russell opens in Buffalo on Nov. 15, he will appear in the triple bill the presentation of which in New York was postponed because of the success of A Bachelor's Romance. This bill consists of the sketch, Mr. Valentine's Christmas, which Mr. Russell presented for the first time in New York at the recent benefit of the Professional Woman's League, the condensed version of The Taming of the Shrew, which was used by Edwin Booth, and the one-act play, The Spitfire, by John M. Morton, in which Mr. Russell will play a low comedy part.

This programme, ranging from high comedy to low, with Petruchio between, will give Mr. Russell ample opportunity to show his versatility and will doubtless prove very attractive. It will be given three nights in the week and A Bachelor's Romance the other three, with an occasional performance of The Rivals. Each of the one-act plays will be presented with specially prepared costumes and scenery and will be a complete production in itself. The condensed version of The Taming of the Shrew will be staged by William Seymour, who was for years the stage-director for Edwin Booth.

Mr. Russell will appear in Cleveland during Thanksgiving week, and will then fill an engagement of three weeks at Hooley's Theatre, Chicago. As has been his custom for some years, he will rest during the Christmas holidays. Mr. Russell ordinarily spends his short vacation at his home in Minneapolis, but will this year visit his manager, Fred Y. Berger, at the latter's home in Washington. Mr. Russell is, indeed, contemplating giving up his home in Minneapolis and taking up his permanent residence in the vicinity of New York. He has recently looked at some sites for building in the suburbs, and it is very probable that he will purchase one of them and begin the erection of a residence next Summer.

MANAGER BRADY'S NEW FARCE.

William A. Brady has just received from London a new farcical comedy adapted from the German. It has a peculiar theme. A man of science marries a young woman who does not love him. He is in despair, when he is advised by a fellow student to transfuse the blood of a lamb into her veins and she will become gentle and loving toward him. The scientist does so and the result is that the wife falls in love with every man she meets. This leads to a series of most amusing complications. The comedy will probably be seen at the Schiller Theatre, Chicago, in the near future.

THE NEW THEATRE IN COSTA RICA.

The new Teatro Nacional at San Jose, Costa Rica, was opened on October 20, and is said to be the finest public building in Central America. It was built at a cost of \$3,000,000, Costa Rican money, and has been decorated by European painters and sculptors. The house seats 1,200 persons, is electrically illuminated, and supplied with all modern appurtenances, a great part having been purchased in this country. The Government of Costa Rica will give the use of the house free, with lights and service, to theatrical companies wishing to appear in San Jose.

A BENEFIT FOR JOHN C. WALSH.

A special performance of The Bells will be given on Wednesday afternoon, Nov. 17, at the Germania Theatre, in aid of John C. Walsh, of the Old Bowery Theatre company, who has been an invalid for five years in care of the Actors' Fund, but who is now convalescent. J. B. Studley will appear as Matthias and the cast will include E. W. Marston, George Maddox, and E. H. Stephens. Tickets are on sale at the theatre, which has been loaned by Manager L. Rangan.

THE CALLBOY'S COMMENTS.

"Jake" Rosenthal has acquired an altogether extraordinary faculty of repartee since he has been caring for the fortunes of What Happened to Jones. I met him in Greeley Square the other day, and paused to inquire the reason for his particularly cheery smile. Whereupon he produced a letter addressed to him at the Bijou. The letter was from a writer of songs who contemplated the promulgation of a ballad to be entitled "What Happened to Jones," and who would have been pleased to accept three cents for a performance at the Bijou in order that he might gather inspiration for the song. Along with the letter was enclosed a card giving the song man's name and adding that he was the author of "Nobody Cares for Me," and several other lyric gems. Mr. Rosenthal had prepared this card for a reply. He had crossed out all the printing except the plaintive words, "Nobody Cares for Me." Beneath these he had written: "Neither do I—try your song!" Mr. Rosenthal seems to have no soul for music, nor for its charms. The songmaster deserves credit, however, for inventing a new excuse whereby to work the theatre, but Jones appears to be able to stagger along nicely without immortalization in glad lyrics.

A kind friend has sent me a programme of the Spooners, who are presenting, among other plays, "the laughable comedy, Eccles' Girls, arranged for the Spooners by Malcolm Williams," and introducing a "solo by Jerry Flinn, the magnifico, and Cecil Spooner's new spectacular dances." Shades of poor Tom Robertson and of Caste! And no word of credit to either of them!

Another friend has obliged with a bill of The Girl from Frisco, which sports this beautiful foot-note:

N. B.—The toilettes worn in this production are the handsomest ever seen on any stage.

And still a third kindly person has turned in a house bill of a Kansas "city"—Western States are strong on "cities"—wherein is to be read this picturesque injunction:

Please confine your applause to the clapping of hands. Do not whistle, stamp the feet or yell. We want you to enjoy yourself, but be gentlemanly.

A small boy of my acquaintance has shown me a card headed to him by an usher in the gallery of Keith's Theatre, in this city, requesting in terms most polite that the hands alone be used as means of applause. I recommend to Mr. Keith's programme man this fervent, forceful appeal from the West which might, if printed in his bill, do away with the necessity of the polite cards. It might help, too, in the galleries of the Grand Opera House, the Third Avenue and the Metropolitan, in each of which breaks forth now and then a pandemonium that no rapping of sticks may subdue.

Speaking of Kansas reminds me of a unique experience a few years ago in a town of that glorious realm of cyclones and prairie dogs. We laid off a night at a very commendable town which boasted a suburb, not a common dignity out there. It happened that upon the particular night in question a rare treat was promised the joyous suburb aforementioned, an Uncle Tom's Cabin company being billed at the alleged opera house. Three or four of us, yearning to kill time, arrayed ourselves in old clothes and tramped out to take in the entertainment. We had heard of the play once or twice, but we had never before encountered the names of the actors advertised, and a vision arose in our minds picturing the possible discovery of future greatness.

We reached the house early, presented our cards—which were turned down—and paid our admissions. The theatre was a dingy upstairs affair, long, narrow and abominably dirty. The audience, an unspeakable aggregation, had come in from sage-brush and adobe during the afternoon, and each particular household had brought along its special dog, or dogs. When at evening the choice crowd had assembled in the "opera house," the little aisles presented the formidable appearance of some unhallowed bench show, for each and every dog was disposed at the side of its master. The canine contingent behaved at the outset rather better than the human collection, and the opening scene went fairly well.

There were sixteen players on the programme and six on the stage, but the really enthusiastic spectators never suspected a double. And there was one player who didn't double, and he it was who caused the trouble. This artist, be it known, was the amiable mongrel cur who masqueraded as a "magacious Siberian bloodhound." His business, of course, was to trot merrily across the stage in the wake of George Harris and Eliza at the ice episode, and so much he attempted to do. But no sooner had he reached the centre than there went up from the house a howl of appalling significance.

The actor dog paused uncertain for an instant, and that instant was his finish. Every canine in the aisles had marked the cowering yellow beast upon the stage as its legitimate prey, and there was a wild, furious stampede for the footlights. At a bound, the attacking army reached the stage, and in another moment the supposed ice scene was obscured by a snarling, snapping canine pyramid. The actors rushed out with staves and brooms, the spectators climbed up with sticks and whips, and in a few minutes the enthusiastic cur had been chased off the stage—all but the mongrel object of assault. A little yellow heap lay motionless in the centre of the platform as the curtain was lowered. The "Tom" people went on to the next stand without their "Siberian bloodhound."

Ed Christie has forwarded a curio in the way of a copy of the Quarantine Bladder, published at San Antonio, Texas, Sept. 15, with Mr. Christie as "editor, compositor, pressman, and devil," and recording the sentiments of the On the Bowery company, whose dire experience with the quarantine officials of San Antonio and Houston is already familiar. Nothing ill that might have been said concerning these officials is left unsaid, and the many unique expressions of righteous wrath are most readable. Especial care is taken to warn professionals against the proprietor of the Maverick Hotel at San Antonio, of whom the Bladder says that "he will do you good." The contributors, besides Mr. Christie, are Danny Gibbs, M. S. Hogan, Edwin Shapley, E. Mayhew, Herbert Jones, Thomas Glenroy, Edwin F. Lloyd, Harry Moore, Harry F. Wine-man, William Mitchell, Frank Bush, Lillie Burdell, Nellie Lindroth, Viola Bancroft, and, last but not least, "Chuck" Connors.

THE CALLBOY.

The actor that does not definitely determine beforehand just how he is going to speak his lines is no artist; he is only a slapsdasher.—ALFRED AYERS.

Laura Keane's Biography for sale everywhere. "It is intensely interesting."—St. Paul Dispatch.



The Matinee Girl has been very sad of late thinking of Tonaka, the young Indian who was to have been shot last Saturday evening out at Gray Eagle, Indian Territory.

Of course you've read the story in the papers. Meagre telegraphic reports have told how the Indian a few months ago committed a murder—not a cold-blooded, cruel, murder, but a crime committed in a moment of passion—when the eyes saw red, and the brain went round, and the hand did the deed when it was uncontrolled by the will.

While we none of us can sympathize with a murderer, we can all understand how different the crime becomes under circumstances such as these. Well, Tonaka murdered a man and was condemned to die.

Then he went off on parole. This is the Indian custom. Tonaka was a member of a football eleven, and he went about the West playing football while he was waiting for death.

He was only twenty-four years old, handsome as a god—or an Indian—for the Indian that one sees in illustrations in histories and encyclopedias is always handsome. The Indian head on a copper cent shows one of the finest faces in the world. Tonaka was that kind of an Indian. He had the height and the grace of the ideal red man.

Last week the time came when he knew that his people were waiting for him over in the hills. Some of his friends urged him to run away. "You are young," they said; "life is all before you; go to some of the big Eastern cities and live there for a few years. Everything will be forgotten."

But Tonaka shook his head and smiled. "Why, you don't seem to understand," he said. "The Indian parole puts a man on his honor. I must go back."

Saturday evening just before sunset a little party waited in the hills at Gray Eagle. The winds blew cold and dreary across the plains and froze tears upon the cheeks of the four men who had been chosen as Tonaka's executioners—four of his closest friends.

Only two of the rifles contained bullets. No man knew which. They talked in low tones to each other. An Indian woman and an Indian girl crouched together looking toward the sunset.

"If he will not come until it goes behind the mountains he will live," they whispered, and they looked into each other's eyes and saw the same prayer in both.

"He will come," said his brother, fumbling his rifle. Suddenly against the sky a figure was seen. It was running toward the group. When the oncomer saw them he gave the war cry of his tribe and they answered him.

He greeted them affectionately. The women wept in his arms. Then he made a signal to his friends. They stood in line before him, and he folded his arms and looked at them with a smile. "Good-bye," he said to them in the tongue that they understood best.

The Indians raised their rifles and took aim. "One—two," counted one of the men—and then a shrill whoop rang out across the air. An Indian, mounted on a broncho, was coming like mad toward the group, waving a paper in his air.

The men dropped their rifles. Tonaka's face grew white for the first time. He understood. It was a reprieve from the Chief of his nation. The name signed to "the" paper was "Inparacher," and it had been brought from Tuskarhoma by the young Chactaw, who had ridden like a demon in order to be in time to prevent the execution.

But, all the same, Tonaka was ready to die.

Now that Indian, in my mind, redeemed all the bad Indians that one has ever heard of. I take off my hat to him. I don't know any white man that I am quite sure would go back to be shot to death.

This was a Fenimore Cooper Indian—the kind that one sometimes thinks could only live in a novelist's fancy.

THE MATINEE GIRL.

MAY IRWIN.

May Irwin was born in Canada and was brought up and educated in Whitby, Ont., a small town near Toronto. Her professional career has been remarkably successful and particularly interesting. When less than sixteen years of age she first attracted public attention by singing with her sister Ma, in Buffalo. Her personality and individuality soon attracted the attention of managers, and she was secured by Tony Pastor and brought to New York, where she turned out to be a prime favorite. Mr. Pastor kept her as one of his big features for several years.

Miss Irwin's New York success was as convincing as it was immediate, and only a short time passed before New York claimed her as one of its special pets. Augustus Daly engaged her as a member of his stock company, where she remained for four years, making two trips to England. She originated several well-known parts in Daly's plays, and finally became a star on her own account, with the success which has characterized everything she has attempted in her stage career.

As an exponent of comedy in its most delightful form, Miss Irwin is unique. Her new play this season is The Swell Miss Fitzwell, by H. A. Du Souchet. Miss Irwin is highly enthusiastic about this author's latest work and thinks she has by far the best vehicle which has yet served to make her a favorite comedienne.

ENGAGEMENTS.

Felix Haney, for the Schiller Stock company, Chicago.

Augusta de Forrest, with Margaret Mather. William Lloyd, as leading man for Sanford Dodge.

Ada Levick, with Two Little Vagrants, for the lead.

Louise Thorndyke Boucicault, Grace Filkins, Albert Brunsig, E. J. Ratcliffe, and Claude Brooke, with Charles Coghlan.

Maurice Drew, for the Burbank Theatre, Los Angeles Cal.; Al. La Rue as pianist and director, and James J. Mackie, for Murray and Mack; Mabel Bonner, for Kismet, and J. Fowler, for Froy's Lyceum Stock company, Brooklyn, through the Winnett Emergency Bureau.

Friedly Morrison, with Lillian Tucker, for leads and heavies.

The Mirror in Philadelphia.

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 Nowa, J. 3004 North Front Street.
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 Kennedy, W. 2100 Bouvier Street.
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 Wallen, W. Fifteenth and Lancaster Streets.
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 Powell, E. A. 2125 Columbia Avenue.
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 Thompson, O. Fifth and Washington, Camden, N. J.
 Swift, C. B. Bullitt Building, Philadelphia.
 Swift, C. B. Drexel Building.
 Holway, T. E. Second and Walnut Streets.
 Foley, J. P. Delaware Avenue and Market.
 Clark, J. H. Sixth and Market Streets.
 Barker, Delaware Avenue and Dock Street.
 Treawith, John, 31 South Sixth Street.
 Goudis, W. Second and Chestnut.
 Kemp, J. Delaware Avenue and Market.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, NOV. 6.

The inclement weather of Monday night wrought havoc with the attendance at most of the local houses, but as they all gave extra performances on Election Day to good results the week's average will be found of normal size. The first week of E. S. Willard's fortnight at the Montauk has seen The Middleman on Monday evening and Tuesday afternoon. The Professor's Love Story that night and Wednesday matinee, the rest of the time being devoted to The Physician, with the exception of Saturday night, when John Needham's Double will be seen for the first time locally in over four years. Henry Arthur Jones' latest play, The Physician, which made but a quasi success at the Montauk, recently produced at Wallack's, is never likely to find extended favor with the average theatregoer, but will certainly be witnessed with the keenest interest by the thinking auditor wherever the opportunity is afforded for such a presentation as it receives from Mr. Willard and his very able support. This star has a large and loyal clientele, and admirers on this side of the river who never tire of his standard characterizations, and always give a hearty welcome and the closest attention to every new part that he adds to his repertoire. While the general tone of his most recent play is decidedly sombre, the touch of comedy imparted by the rustic village lovers, so well done by Bromley Davenport and Mrs. Oswald Yorkin, and the acceptable mirth provoking, in addition to the delightful art of Mr. Willard, special mention is due to the excellence and perfect finish shown by Oswald Yorkin, Mr. and Mrs. Cane, Maude Hoffman, Vernon Clarges, Keith Wakeman, and J. G. Taylor, who in the small role of the outraged father was particularly good. The several settings employed were appreciated and gratifying to the eye. For next week the selections comprise Tom Panch, The Rogue's Comedy, John Needham's Double, and David Garrick.

The Sunshine of Paradise Alley has repeated at the Amphitheatre since last season. The cast, music, both in solo and ensemble, and general effects are the same as commented upon a few weeks ago. The Montauk and the local houses, though in different quarters apparently have no effect upon young Ben Ryer, who continues to portray the youthful lover of Sunshine as a touch. Manager Leo Ottolengui next introduces Effie Shannon and Herbert Kealey in A Coat of Many Colors.

At the Columbia an excellent attendance has been in evidence to greet the first local presentation of Under the Red Robe, and applause and hearty work of William Faversham, Viola Allen, J. E. Dodson, Ida Conquest, W. S. Harkins, Ellen Gail, W. E. Crompton, and J. Lee Finney. Manager Harry Mann's ensuing week will be occupied with The Lilliputians in The Fair at Midway Town.

The Cherry Pickers have found at the Bijou a welcome much more heartily than that accorded when here last winter at a house whose fashionable patrons do not like their amusement regimen so highly speed. At Manager Harry C. Kennedy's popular resort, however, both gallery and orchestra have been liberal with applause, and the satisfaction has been genuine. Down in Dixie is the underline.

At the Grand Opera House business has been excellent, and The Girl I Left Behind Me, though interpreted by a cast of unfamiliar names, has been well rendered. Manager Frank Kibholz has another sure winner to follow in James J. Corbett as A Naval Cadet.

The stock of the Park Theatre have again acquitted themselves with credit in a revival of A Celebrated Case, which served to introduce William Barry as the Irish seaman, Dennis O'Rourke. The manner of his mounting and costuming would favorably compare with that seen in the highest priced theatres. A warbler, billed as Belle Brooklyn, preceded the play with some ballads so nicely rendered as to justify the conclusion that she should have been called the Greater New York. A Fatal Card will be the next exhibit.

Our Next Consequence, which was talked of for presentation at the Bijou last May, has received its premier at the American, and no inconsiderable praise has followed to its author, John J. McGuinnis, a well-known local newspaper man. The principal part has been assumed by Harry Rosseter, whose sweet tenor voice proved taking. Specialties have been introduced, as by Hugh Beecher and Virginia Grand, the latter a particularly clever violinist. Always on Time is the booking to follow.

The Gayety has shaken with laughter over an amusing hodge-podge of vaudeville features cleverly jumbled together in an alleged play bearing the title of McMorley's Twins. John Tierney and Mark Murphy have borne the brunt of the work, and done it well, as their thoroughly satisfied auditors can attest. Manager Wilson next takes a sly with The Sporting Duchess and its strong cast of sterling favorites.

At Hyde and Behman's the best feature of Hopkings' Trans-Oceanics has proven to be Arthur Sidman, whose truthful portraiture of a rural visitor in A Bit of Real Life is not only entertaining, but in its way as artistic as anything now before the public. Leona Lewis, "the little gem," though new here won instant favor and deserved applause. The beautiful prismatic dances of Papinta and the two Carpas Brothers in their wonderful equilibristic feats scored heavily. Henry Kosler in ballads, and the Karno Trio, musical grotesques, worked hard but proved rather deficient in merit. Genaro and Bailey aroused the gallery and cake walking, in which they can double discount the real thing. Their attempts at vocalism are, however, as they themselves describe it, like tearing mudlin. Will H. Fox's Paddy-whink is no longer a card, seemingly being moth eaten, when the light hand it now sets is put in comparison with its big reception of some seasons ago. The so-called Pickings from Park, of Norton and Ravelle, continues to be one of the most inane features inflicted upon the constant patrons of the vaudeville. Mr. Morton should devise a new turn for the olio instanter The Russell Brothers' Comedians are due for the ensuing week.

The versatility of the stock people at the Lyceum is shown in the diversity of the plays they present with the White Bat, which has been current the present week, is to next make place for The Dago.

Bryant and Watson's American Barbers, which enjoys the unique distinction, last season accorded to Bobbie's talent, of being "the hottest show on the road," has crowded the Empire to the doors twice each day. For those who crave that sort of thing this aggregation may be depended upon not to disappoint. Manager Barnes follows them with The London Gaiety Girls.

At the Star the Irwin Brothers' Specialists have found lucrative patronage with an exhibit the exact opposite. For while no startling degree of merit has been noticeable in the acts offered, the programme has been reasonably free from suggestiveness, and in the main might be termed clean. Manager Bissell next tries with Gaiety Fair.

Rice and Barton's Gaiety Girls have frisked before crowded houses up at the Unique, and Manager Frank B. Carr is sanguine of the same results with The Knickerbockers, that follow.

The Brooklyn Music Hall has offered the Four Cohans with their money to burn as its price of resistance. Other names on the bill have comprised Gerome Edwards, Welch and Stead, G. D. Melville

with May Conroy, Reno and Accott, Collins and Daffey, also Silver and Sparks.

Edward A. Wier, the veteran superintendent of the Academy of Music, is again quite ill at his residence on Pierpont Street. The Montauk Club at its annual meeting on Wednesday night at the theatre party three hundred strong. An amusing incident happened at the Park on Election Day. The finish of the first act of A Celebrated Case won a hearty recall; the participants of the scene, not expecting the curtain to be raised, had left their places and were intently watching Henrietta Crossman's bright little boy, who had just strolled in from the wings and was engaged in executing a few vigorous jig steps. The child is not stage struck, neither does his mother intend that he shall adopt the profession. His dance was but an oblation of animal spirits, and as the ascending curtain brought him into public view, he was for an instant paralysed with fright. Then, falling flat upon his face, he crawled rapidly on all fours behind the scene, to the great diversion of every one on both sides of the curtain. Indisposition prevented Helene Hostreiter from singing at the first Seidl concert this season at the Academy of Music on Friday night. The name of Dyna Beumer, who took her place, is commended to the notice of "Biff" Hall as an excellent addition to those already in his repertoire. The American Beauty, which has been playing at the Fifth Avenue Theatre, is beginning to bill on a large scale his Thanksgiving week of James A. Herne in Shore Acres at the Brooklyn Academy. Charles Rice, who has been identified with Hyde and Behman's on Adams Street for a number of years in various capacities, and who for a long while has acted as assistant to Henry W. Behman, has now become the treasurer of the establishment since Mr. Behman's accession to its business management.

SCHENCK COOPER.

SAN FRANCISCO.

Business at the Baldwin Theatre in Under the Red Robe has been good throughout the second week Oct. 25-30. It might have been a little better, and I think it should have been, for as a whole the play is an exceedingly attractive one. However, the attendance has been sufficiently large to be satisfactory, and will, I trust, cause Mr. Frohman to think better of his determination to cut us off from a sight of all his future successes. Lost Strayed or Stolen with Charles Dickson in the leading role of an American Beauty, which has been playing at the Columbia 25-31, came heralded by its extraordinary New York success with Lillian Russell in the title role, and has played to a fair business. Corinne herself shows to excellent advantage, and her songs and acting in the part are good. She is very much in evidence throughout the production, and it is well that this is so, for her support is hardly up to the mark. She herself contributed very little, but making the show a go, singing her various songs excellently, and making quite a hit with her exceedingly pretty and tastefully rendered mandolin solo. Unless the merit of the opera itself is very pronounced, it is, after all, the attraction of the individual actors composing the cast which makes an opera of this sort a success, and in the case of Corinne this element is lacking. However, the performance is good in spots, and, as a whole, one can pass a pleasant evening listening to the music, if in no other way. Frank David makes a good deal of fun out of his part as Bayley Bangle and Charles Postelle's monologue sketch is funny and provokes a good deal of laughter. Mr. Fitzgerald as Richard Greenville sings rather better than he acts. The costumes and scenery are gorgeous and elaborate. Adelaide and Leon Hermann 17.

Mr. and Mrs. George Henschel's concert and song recitals at the California have been very successful, the attendance increasing materially from the first night. In fact, so good are the returns that these talented artists will stay here at least for a fortnight longer, to give an additional number of recitals.

Too Much Johnson has played to good business during its second week at the Alcazar 25-31. Wright Huntington as Billings is very much at home in the part, remaining calm and self-possessed throughout the play. Mrs. F. M. Bates continues her success as the mother-in-law, which is the best piece of work she has done for some time. The balance of the cast is well filled. The Highest Bidder follows.

At Morocco's 25-31 The Ensign has been produced, with W. H. Pascoe in the leading role, in which he does some excellent acting. The remaining parts are well filled, and the performance is a good one. Business good. Nov. 17 the sensational comedy drama, 77, will be put on, and Mr. Pascoe will play a rich role which will test his acting. The Golden at the Tivoli will begin its third week Nov. 1. This opera has so far proved a favorite with the patrons of this house, and from the advanced sale of seats, which extends to the middle of November, bids fair to continue in favor for some time to come. A number of new songs which have been recently added to the score in London will be heard very soon in the local production.

William H. Pascoe, the popular leading man at Morocco's, gave a supper 26 in honor of Mary Hampton, of Under the Red Robe, co. at which were present, besides the guest of honor and the host, Vaud Edna Hall, Marie Anderson, Leslie Morocco, Louis Bishop Hall, George E. Lask, Fred Strong, and M. A. Yack.

When she has arrived in town, and is stopping at the California Theatre. She will join the Fraley co., and will probably appear with them during their Oakland engagement. Quite a number of theatregoers from this side will cross the bay to give these favorites a rousing welcome, after an absence of three weeks from the Columbia.

A number of benefits have been arranged by the courtesy of the management of the Columbia Theatre. The Woman's Exchange, a charitable organization of this city, heading the list for Nov. 1, in which case the entire house has been sold. Similar benefits have been arranged for the Catholic Young Men's Institute for the middle of November, the Lincoln Monument Fund for the latter part of November, Pacific Coast Commercial Travelers' Association for the first week in December, and Reliance Club for two nights in December.

The season of grand opera at the California will begin 2 with La Gioconda. The cast will include some of the leading artists of the co. Mr. Balli in Maschera, Cavalleria Rusticana, and Pagliacci, and La Bohème are also announced for the first week. The co. has twenty-two principal singers, an orchestra of thirty, and a chorus of fifty trained voices. The scenery and costumes were all made in Milan especially for this tour.

DENVER.

After an absence of six years William H. Crane played an engagement at the Tabor week beginning Oct. 25, during which he presented A Virginia Courtship, His Wife's Father, A Fool of Fortune, and a repertoire of delightful plays, serving admirably to demonstrate Mr. Crane's ability and versatility. It was exceedingly unfortunate that the heaviest snowstorm for years occurred 21, and for several nights the weather was so inclement as to interfere with business at the theatres, consequently, although opening and closing to large audiences, Mr. Crane's business was not good during the week. His reception, however, was exceedingly cordial—so much so, in fact, that he was called before the curtain and made a speech 25. Performances such as Mr. Crane has been giving us this week are an artistic delight, made so by good plays, excellent acting and a first-class star and supporting co. A Virginia Courtship, with its refreshing atmosphere of its well drawn types of character and its quiet effectiveness, proved an attractive offering, and being laid during the Colonial period of our history, proved susceptible of quaint and picturesque costuming. Mr. Crane's art has mellowed and refined since we last saw him here. His comedy is of the unctuous kind, and not a point is overlooked in his capitally drawn, life-like portrayals. His Major Fairfax is probably one of the best things he has ever done. Clever, captivating, fascinating Annie Irish, whose rich voice and splendid enunciation it is a pleasure and delight to hear, was the Widow Robert in A Virginia Courtship, and shared honors with Mr. Crane. She invested the character with all the magnetism, grace of manner and womanly appeal of her own charming personality. Mr. Crane's co. is so evenly balanced it would be difficult to individualize. Percy Haswell, Boyd Putnam, William Bang, and Walter Hale were all well placed and did exceedingly effective work. In Guy New York 31-4.

While the bad weather has also interfered with business at the Broadway, nevertheless the stock co.'s presentation of The Cenci at Society has drawn appreciative audiences. While the play is not a Camille or Forget-Me-Not, its motive is practically

the same, and its study of characters upon the lines of those two dramas. Elita Proctor Otis, the new leading woman of the stock co., who has starred as Mrs. Eastlake Chapel, played this character in the present production, and her work was subtle and finished, every phase of the character being remarkably well depicted. Epoque of manner, a well modulated voice, and extreme naturalness are some of the pleasing attributes of Miss Otis' acting. Eugene Ormonde's Oliver St. Aubyn was quite the best thing this exceedingly capable actor has given us. There is an ease and unaffectedness and spontaneity about Mr. Ormonde's work that is delightful. Minnie Radcliffe accorded to Mrs. Elm-stone E. H. that delicacy of treatment that always renders a pleasurable Mrs. Radcliffe's efforts. Charles Wenzel's Captain Randall Northcote was too much like his Reggy in The Dancing Girl, and, in fact, in voice and mannerisms suggestive of several other characters Mr. Wenzel has heretofore played. However, he did some forced acting in the fourth act, and somewhat redeemed his apparent lack of versatility. Louise Mackintosh lent to Lady Downe the dignity of earnest and well directed effort. Grace Scott gave a colorless Violet Ramonde, and proved somewhat of a disappointment in the part. The Lottery of Love 31-4.

A co., headed by Louis Haines and Harry Hines, will give The Scherer at the Lyceum 14.

A recent book published by the Lyceum Theatre and Co., of Chicago, is "Phyllis in Bohemia," written by Luther H. Bickford and Richard Stillman Powell. The book, which is beautifully gotten up typographically, is very prettily illustrated by Orson Lowell. Luther H. Bickford, who wrote the major portion of the book, is the well-known drama critic of the Denver Times 7-18.

In presenting A Courier to the King at the Orpheum week of 25, Manager Reynolds not alone seemed to catch the fancy of his patrons but as well afforded his stock co. better opportunities than they have heretofore had. The good business done at the Orpheum this week seems to bear out what I have always believed, and that is that the Orpheum is essentially a melodrama and farce comedy house, and as long as the management stick to that class of plays they seem destined to do good business and please their patrons. H. Percy Melden seemed to fill the requirements of the heroic role in A Courier to the King satisfactorily, while Wallace Hopper and Robert E. Bell scored comedy hits. Between the arts specialties were introduced by Annie and Joseph J. J. and Rowe and Cleveland, who made a hit with their illustrated songs. The stock co. will appear next week in Aileen in London.

E. E. CARSTAPHEN.

DETROIT.

The Whirl of the Town made its first appearance in Detroit 1, beginning a week's engagement. There are not many, if any, of the original cast as it appeared at the Casino, still the co. retains of those who appeared in the original cast. The original cast, Vaughn, Louis Wesley, George Broderick, Kate Cart, Dorothy Drew, and others. The Prisoner of Zenda 8-19. Roland Reed 11-12.

At the Lyceum Hogan's Alley opened 31 to a crowded house, which will probably be the rule during the week. It is of the Yellow Kid order, and is without plot or purpose except for those of laughter only. The Prisoner 7-18.

At Whitney's The Sidewalks of New York is filling out the week 31-4. It has been seen here before, and is a fairly good piece of the class it belongs to. The specialties introduced during the performances are of a high order, and the piece is giving satisfaction. Humanity 7-13.

The local critics here are pleased that their judgment in regard to Anna Held, has been sustained by her experience in the presentation of La Poupée at Hammerstein's Olympia, New York. The verdict here was that while Miss Held possessed a certain amount of beauty, she was inert, as it might be termed, both so far as regards singing, dancing, or any other ability, and that the reputation that had been made for her was superficial, and that she was not worthy of the work of the present agents, and therefore must necessarily be ephemeral.

The recent reprint in The Mission of an article by a theatregoer of this city regarding George P. Goodale was very pleasing to his friends here, who are legion. The only fault that Mr. Goodale possesses, and it is a kindly one, is that he is too generous. In other words, he is not disposed to roast or to piece any legitimate performance, even if it be mediocre or even bad. He graciously attempts to show the good points of all things, instead of being hypercritical and picking out only the flaws, as do some more capacious critics. We hope it will be many years before Mr. Goodale will have to relinquish his work on the Free Press, which paper could ill afford to spare so able a writer.

Detroiters are pleased to see that work has already begun toward the rebuilding of the Detroit Opera House. Huge piles of debris are being removed daily, and the old space which has been occupied by an opera house for at least thirty years will soon be excavated and a new foundation laid for Detroit's future temple of dramatic art. It is to be hoped that the good intentions of the present owners will be carried out faithfully to the letter as regards furnishing Detroit with an opera house worthy of its name. The old house was not what might be called modern, but still it was properly conducted, and its memory is a pleasant one. For the future, however, we expect something good as the best, and something less will suit us. Our sister cities of the West each possess theatres more modern than ours, and better appointed in every way, such as the Valentine Theatre in Toledo. Only this will satisfy us, and if the Clark estate and Manager Whitney do not faithfully carry out the promises made every Detroit theatregoer will be disappointed, and it will serve as an incentive to outside capitalists to erect a rival building, which would be all that we should have, and it would certainly take the preference in line of patronage. Detroit has enough opera houses—that is, with the new one—but its high class one must be high in every essential. There is no excuse for it being otherwise, for the Clark estate has the money and Manager Whitney has the know-how, and something of this sort should produce something in its line which would be second to none in the West, and this is all we ask.

KIMBALL.

KANSAS CITY.

The Girl from Paris made her first appearance here at the Coates 14, and imparted to the first night's audience an electric thrill that passed from them to their friends, and like a magnet drew large crowds each evening during the week. The co. was thoroughly good, Mamie Gilroy being the incarnation of a flippant French girl and William Blackett, a tremendously agile and amusing as the Frenchman, Anacrusis Poupier. The Elanese Honeycomb of Edgar Halsted was thoroughly clever and amusing. Major Fosdyke as acted by J. C. Marlowe was a very amusing character, and Mr. Hermosen as Hans the German hotel proprietor presented a clever and exceedingly funny character, which made an immense hit. Carrie Behr as Ruth, the servant was a grotesque success, and her song, "Sister Jane's Top Note," was the hit of the piece. The dancing of Fleurette was clever and entertaining, and the rollicking quadrille a lively innovation. The clever lines, catchy music, handsome costuming and settings made a thoroughly lively and entertaining performance. Captain Impudence 1-13.

A Milk White Flag drew big audiences to the Grand Opera House 31-4. The piece was given a thoroughly stirring presentation, and the fun was fast and furious. The co. as heretofore was excellent. Mary Marble as Pony Lucy in her catchy lines, and pleasing songs, was well liked, and John W. Dunn as the Colonel got all the humor out of the part that it permitted. Landing Rowan as the Widow gave a thoroughly pliant performance, and renewed her acquaintance with her many friends made during the Kemper Stock co. engagement here. The rest of the cast was excellent, and the entire performance went with dash and vim. The Woman in Black 7-13.

Bonnie Scotland was presented at the Ninth Street Opera House 31-4 by the same co., which appeared in Darkest Russia the preceding week. Sydney H. Ellis being the leading man, and Walter Nelson, John E. Bramson, Eva Westcott, and others being in the cast. The presentation was fairly satisfactory, and drew moderately.

At the Auditorium the Woodward Stock co. presented the comedy drama, The Banker's Son, 31-3, and Arabian Nights 14 with good effect. The specialty features were Richard Pitro, the mimic; the California Trio, a knockabout team; Adrienne Anderson, and El Zobedia, gymnasts. Business excellent. The first concert of the Symphony Orchestra will

he given at the Coates 5. Leopold Godowsky, a Russian pianist of ability, delighted a large audience at Lyceum Hall 1. The Lisemann Concert co. gave a thoroughly enjoyable concert at the High School Auditorium 2. Eva Westcott, of The Bonnie Scotland co. had an exciting time with the dog-catcher, and a column write-up of it in the papers.

Van Amburg's Uncle Tom's Cabin pleased fair houses week of 31 at the Gillis Opera House.

FRANK B. WILCOX.

PROVIDENCE.

James A. Herne and his beautiful play, *Shore Acres*, filled an acceptable week's engagement at the Providence Opera House 1-4. The play has been seen here a number of times, but never before to draw good and well pleased audiences. Clary Fitzgerald in *The Foundling* 5-10. Joseph Murphy 11-13.

McFadden's Bow of Plata, full of amusing incidents and interesting specialties, drew large audiences to Keith's 1-4. The co. was headed by Richard K. Mullen, and his McFadden was exceedingly funny. Charles A. Loder, Estelle (a Providence boy), H. B. Raymond, Jack Elwin, and Mildred Hyland. During an explosion scene 1 H. B. Raymond was badly burned, and on 2 the leading man, Jack Elwin, was too ill to play, and as he had no understudy the audience was diminished. On the following evening and for the balance of the week things went along nicely and the audience were good sized. It is unfortunate that this pretty little house should have had such an opening, but Messrs. Fenner and Dillenback are not easily discouraged. They have some very good attractions booked, and have the good will of a large number of our theatregoers. A Gay New Yorker 5-10. Enemies for Life 11-13.

The Boston Symphony Orchestra began its sixteenth season in this city at Infantry Hall 3 and a very large audience greeted Conductor Peabody and his fine body of musicians. Madame Gadecki was the soloist of the evening and won new laurels. Assistant-manager F. E. Cumes is with the organization again, and states that this year's sale of course tickets is larger than ever. The orchestra will give eight concerts this year, instead of six as heretofore.

I am very glad to report that the opera *Rip Van Winkle*, by Jules Jordan, of this city, has been accepted by The Bostonians. The opera was produced last Spring in the Providence Opera House by the organization, and the management has had an option on the work ever since. That it has been accepted by such an excellent co. is especially gratifying to the large number of music lovers of our city.

Dr. Hanson, the Arctic explorer, lectured before a large audience at Infantry Hall 1. Timothy J. Hart, of this city, joined the Julia Marlowe co. 25 at Chicago. George Meade, of Brooklyn, has my thanks for several of his songs. His latest, "When Love's Sun Hath Set," is a gem. The Bands Home will give a concert in Infantry Hall 11. Several Providence people went to Boston during the week to see Mrs. Pike in *Two*. Election returns were read from the stages of all our theatres 2. Manager J. T. Fynes, of Keith's, spent a portion of last week in New York and Philadelphia. Harry G. Wright, electrician at the Providence, fell from his wheel early in the week and broke his collar bone.

HOWARD C. REPLY.

ST. PAUL.

The appearance of Otto Skinner in his new romantic comedy, *Prince Radolph*, at the Metropolitan Opera House, Oct. 31-4, was a dramatic treat, and drew large and appreciative audiences on each opening night. Mr. Skinner received a most cordial greeting, and applause was frequent throughout the play. He was called before the curtain at the end of each act. Mr. Skinner's Prince Radolph evidences a fine conception, and is a forceful, convincing and artistic portrayal. He is intensely powerful in the third and fourth acts, which hold the dramatic interest of the play. The support is commendable. Maud Durbin is a pleasing actress. As Princess Edna she gave an admirable interpretation of the role. Frederick Mosley as the Prime Minister gave an excellent impersonation and ably seconded Mr. Skinner's work. Ethel Whitford made a very favorable impression as the Countess von Malton and competent work. Frank L. Sylvester does excellent work as Dr. Gottfried. John B. Weeks' Chancellor Paffnutt was commendable. Naomi Roberts, Ethel Browning, A. L. McCormick, Greenville Russell, and Ashley Miller sustained their respective roles effectively. The play was neatly staged. The play has several strong situations and intensely impressive scenes, also a natural and sympathetic conclusion. *Madeline* 4-8. *The Mysterions* Mr. Dugle 7-10.

At Gay Cony Island is the attraction at the New Grand Opera House Oct. 31-4, presented by Matthews and Bulger and a clever co., under the management of A. M. Miller, Jr., and Fred Peck. It opened to S. H. G. and many were turned away. It is the record breaker of the season and promises to draw a large week's business. The singing and dancing specialties were a taking feature. The co. gives a very amusing and laugh provoking entertainment. Harry Bulger is simply inimitable in the part of Hi Price. He was greatly applauded. J. Sherris Matthews is very clever in the part of Dr. Allen Payne. J. Royer West and Alice Montague gave a pleasing musical sketch and won rounds of applause. Joe De Witt is a pleasing pianist and an excellent violinist. Her solos were repeatedly encored and she scored a decided hit. Jane Whitbeck does a very clever specialty that caught the house. Frank Currier, Thomas Evans, Mark Hart, and Basil Booth make the best of their parts. The co. is strong in number. The young ladies in catchy costumes, sing and dance well. Hoyt's A Milk White Flag 7-13.

The University Dramatic Club entertained Saroni Lambert most royally 21 after the performance. Mr. Lambert is stage director of Hamilton's Supertio co. and has a number of friends in St. Paul.

Manager W. B. McCallum, of Blaney's A Boy Wanted co., and Mrs. McCallum occupied a box at the Grand 21.

Manager Joseph Buckley, of the Otis Skinner co., and Managers A. M. Miller, Jr., and Fred Peck, of At Gay Cony Island, report their attractions as having done an excellent business.

Manager L. K. Scott, of the Metropolitan, will take the Otis Skinner co. and Dan's large orchestra to Orono to open the new opera house there 4.

James E. Judge, a former attaché of the Grand for several years, has become lessee and manager of the Grand Opera House, Rochester, Minn., and opened with *The White Crook* co. Oct. 19 to capacity of the house; also played Al G. Field's Colored Minstrels 23.

BUFFALO.

Large and enthusiastic audiences greeted the talented dramatist and actor, James A. Herne, at the Star Oct. 25-30. *Shore Acres*, that sweet, simple story of New England life, was presented with all the tender domestic beauty which has an elevating influence on those who see it. Mr. Herne's Uncle Nat ripens and improves if it is possible, with each production until it is what must be termed artistically perfect. Several new faces are seen this season in the co. One is that of Julie Herne. This is her first season on the stage, and she has every reason to feel encouraged in her undertaking.

Harry W. Williams' Own co. played to excellent business at the Lyceum 1-4. The vaudeville portion of the programme was in the main good. Charles Case talked of his father in a way that kept the audiences in an uproar. Smith and Fuller do a refined and somewhat novel musical act. Dixon, Bowers and Dixon as the Three Rubes furnished considerable comedy. Favor and Sinclair introduced a pleasing skit entitled *The Magicians*. John T. Sullivan, supported by Eleanor Barry and Aggie Vars, presented Sidney Grundy's sketch. Captain Huntington. A farce entitled *The Irish Tenement* closed the performance. It was very bad. Chuck Connors and Frank Bush in *On the Bowery* 8-13.

Seidl's Orchestra gave a concert at the Star 31 to

good business. The orchestra was not a large one, but was exceedingly well balanced. The programme was made up of excerpts from Wagner. Julie Herne, King, an American pianist, was the soloist. Her technique was admirable. The Star was given up 1-3 to *Living With* by local talent. The audiences were large and the entertainment was an artistic success. Willie Collier in *The Man from Mexico* 4-4. May Irwin 5-10. *The Highwayman* 11-13.

The performances of the stock co. at Music Hall have been interrupted by the use of the house for convention purposes. Performances will be resumed 4, when *The Tutor* will be put on for the balance of the week. The District Attorney 5-13.

The first concert of the Buffalo Symphony Orchestra will occur at Music Hall 13. The soloist will be H. Evan Williams. Manager Stirling is not at all worried over the statement of Richard Durney that Augustin Daly will bring out against the managers of all theatres at which *The Gelsa* has been presented this season. The local lodge of B. P. O. Elks kept open house election night, and a number of friends of the co. enjoyed the party. Victor Herbert's Band will give a concert at Music Hall 14. The soloists will be Marie Donavin, soprano; Otto Hagedorn, harp, and Victor Herbert, violinello. Tommy Farron is back in town relating incidents of his recent visit in New York. William H. Hapgood has been seriously ill for the past two weeks. He will go on the road later in the month.

MILWAUKEE.

Modjeska appeared at the Davidson Oct. 25-30 in *Magda*, *Mary Stuart*, and *Macbeth*. The attendance was large, and the reception accorded the star was very cordial. In each of her presentations she had to respond to numerous curtain calls. Joseph Haworth is leading support, and his work is altogether most excellent; as Schubert in *Magda* he gave an intensely realistic impersonation; his Mortimer in *Mary Stuart* could not be improved upon, and his performance of *Macbeth* is a masterpiece. Lester Longman is doing the most excellent work, his work being marked for its exquisite refinement and keen intelligence. John Malone achieved a great success. He has a delightful style, which is very taking. In *Macbeth* he essayed the role of Macduff, and received three curtain calls after his strong scene at the close of the fourth act. Anna Proctor, Miss Northam, Mrs. Sergeant, and Wadsworth Harris are also entitled to mention. *The Mysterions* Mr. Dugle opened 31 to a good house. No better farce-comedy has been seen here this season. It is full of brisk action, exceedingly humorous situations, and absurd complications, and has the advantage of being presented by an exceptionally clever co., headed by Joseph Holland, who as Tom Pollinger provoked uproarious mirth. Gretchen Lyons sustained the role of her mother, and was excellent. Joseph Kilgour impersonated Alvin Pondore admirably, and Edgar Norton as Chickwell scored a hit. To record the good work of the co. it would be necessary to mention every member, for each one was excellent. The support is far above the average, and the performance is conducive to much enjoyment, and even repeated outbreaks of laughter and applause. In the co. are Winona Shannon, Agnes Findlay, Charles Collins, Alfred Edwards, Henry Phillips, and Allan Ferguson. The piece is preceded by *Old Chums* as a curtain-raiser. Balance of the week, *Madeline*, or *The Magic Kim*. The Nancy Hanks 7. Henry Miller in *Heartsease* 8-13.

Twelve Temptations attracted large audiences Oct. 31 to the Union, and proved to be as entertaining as of yore. The co. is a good one, the specialties are beautiful, and the specialties are all of a high order. Ferrero, Basaglio, and Belloni do some clever dancing. Josie Simon and Gus Bruno, Jr., sing with great effect. Rosaire and Elliott create a sensation in their acrobatic turn. The performance concludes with a grand transformation scene. The audience freely testified their approval. Caroline Rudolph, Lela Burton, Rose Weaver, Thomas Elliott, and Robert Rosaire are valuable members of the co. Next week, *The Widow Jones*.

Black and Schlegel's version of *Othello* was played by the German Stock co. at the Faber Theatre 21. The house was well filled and the performance much appreciated. Max Kappner played Othello; Herr Wehrke, Iago, and Angela Hermann, Desdemona. The scenic settings were very fine, and the costumes suitable. Madame Nordica and Thomas' Orchestra 3.

INDIANAPOLIS.

Owing to the yellow fever scare in the South The Girl from Paris co. cancelled some of its Southern dates and returned to Indianapolis. The company opened the force was given at the Grand Opera House Oct. 27-30. The local critics went into raptures over the clever performance, and business steadily increased during the stay. Mamie Gilroy's Julie Bon Bon was very taking, and she was ably seconded by William Blaisdell. The co. is large and made up of competent work. Carrie Baker's Sister Mary Jane's Top Knot caused much amusement, and she was compelled to respond to numerous encores. James Sullivan as the German hotel keeper did one of the best bits of character work ever seen in this city. Clara Levine has a rare voice and the best of opportunities to exhibit it. Good music was plentiful and the show went with a rush.

The Wilbur Opera co. closed a prosperous week at the Park 23, after giving twelve operas in an attractive and artistic way.

Roland Reed presented A Man of Ideas at English 1, it being seen for the first time in this city. Reed is always good in anything he attempts, and might be a real "promoter" if the public ever goes back on him. The lines are bright, and while not the best thing he has ever done, yet it will, no doubt, go. Sadie Bush is an attractive widow, and in the second act, in doublet and hose, she is irresistible. There were curtain calls, and Mr. Reed was forced into making a speech. The Wrong Mr. Wright was the bill 2, a good audience being present, though it has been seen here before.

Glenn H. Hoverson opened at the Park Nov. 1 before a large audience. Joe and Bertha Gleason are a handsome couple, and their dancing is as good as ever seen here. Flatow and Dunn do a great black-face act. Fred Knapp is the best juggler ever on a local stage. The Lowells do an unusual contortion act. Harry Thompson entertains with characters of every day life. The others in the co. fill out a long and varied bill and a good one, yet it will, no doubt, go. Sadie Bush is an attractive widow, and in the second act, in doublet and hose, she is irresistible. There were curtain calls, and Mr. Reed was forced into making a speech. The Wrong Mr. Wright was the bill 2, a good audience being present, though it has been seen here before.

The Prisoner of Zenda comes to English's 4-8 and the sale has been large.

Mr. English has had enough praise bestowed on him over his new house to turn the head of an ordinary man, and after the papers and public had gotten their say the members of the Jack and the Beanstalk co. presented him with an engraved letter thanking him for the copy of the programme, lack of the curtain provided for the members of troupe.

The Doctor of Alcantara, by local talent, will be given at the Grand Opera House 5 and 6 for charity. Mrs. Zella Seguin-Wallace taking the part of Inez, it being probably her last appearance. There is much interest being shown and the sale is large.

LOUISVILLE.

At Macaulay's The Prisoner of Zenda was presented 1-3 in a most acceptable manner. Howard Gould playing Sothern's old part, in which he has much approval. Special mention of the support is due Grace Bick as Antoinette, and Vaughan Gleason, who played the comparatively small part of Fritz remarkably well. A Southern Romance 4-6.

At the Avenue Oct. 31-4 The Broadway Girl drew satisfactory business and pleased the patrons of the house. It is an up-to-date play of its kind, interpreted by a first-class co. Go-Won-Go-Hawak 7-13. The Moffert Stock co. in *The Wife at the Temple* has duplicated its success with *Trilby*. Notwithstanding election excitement the attendance has been satisfactorily large.

The expected happened when the Bijou closed its brief career of existence 21. The receipts of the box-office were attached, and the house closed. There was a benefit for the employees 1, when a number of visiting professionals in the city assisted. Manager Shallos has many friends in the city who regret his misfortune.

Charlotte Crane will leave the Moffert Stock co. 6 and go on the road with one of Hoyt's co. Ex-Manager James H. Camp, of the Grand Opera House, was elected city tax collector 2 by an overwhelming vote. The city is one of the most popular men in this section of the country. The Bijou Stock co. has gone on the road on the commonwealth plan, making its first stop at Vincennes, Ind. There is local interest in the coming of A Southern Romance at Macaulay's in the fact that it is a dramatization of

Dolla Higbee's story. "In God's Country." Miss Higbee is a former Louisville - It is an open rumor that Ernest L. Aroni, at present dramatic critic on the Courier-Journal, and an authority on high-class sporting matters, will be a judge at one of the big race tracks next season. State Manager W. T. Clark, of The Girl from Paris co., published an interesting article in the Louisville Times. Incidents of his career were entertainingly told, and if the woes of a stage-manager are as serious as he pictures them he is certainly a candidate for commiseration. CHARLES D. CLARK.

JERSEY CITY.

Margaret Mather was the attraction at the Academy of Music 1-4 to good patrons. The engagement opened with a magnificent production of *Cymbeline*. Seldom are such magnificent scenery and costumes seen with a traveling co. Miss Mather appeared as Imogen, and interpreted the character in an excellent and painstaking manner. Thomas Coleman as Locrine proved himself to be a capable actor, and E. J. Edmund played Cloten, an exceedingly hard part not to be overdone. Mark Price as Iachimo was strong, and the finale of the acts were repeatedly applauded. The small parts are well taken care of, and the smallest details of the production received attention. Romeo and Juliet was put on for three performances during the engagement, with Miss Mather as Juliet and Thomas Coleman as Romeo. This play also received lavish attention in the way of scenery and accessories, and the strong co. appeared to advantage. The entire engagement gave satisfaction to the public. Mrs. Henderson, and Miss Mather. The Cherry Pickers 5-13. Shore Acres 15-23.

Thomas E. Shea has added a new prison scene to his play, *The Man-o-War's Man*, and introduced calcium lights. He is also having some new scenery painted at the Grand Opera House, New York. Mr. Shea reports business as very good, and says he has no trouble in playing return dates.

Manager William Black writes home to his friends here that Cole and Johnson in A Trip to Comtown are doing a big business through New York, and are looking return dates. A few changes have been made in the personnel of the co., and new wardrobes and specialties have been provided for the ballet. WALTER C. SMITH.

NEW ORLEANS.

Eugenie Blair and a competent co. appeared here Oct. 31-Nov. 7 in *Carmen*. Miss Blair continues her fine interpretation of the title-role. William Bramble, Edgar Hann, Mrs. Edith Wren, Linda Downing, Cora Wells, and E. J. Edmund as Don Basque receive mention. The Blair co. comes at a time when other co. owing to the fever scare, decline to visit our city, and being the only first-class attraction in the town, naturally has a monopoly of the business for the week ending 4. Wilton Lackaye 7. Walter White-side 14.

Robert E. Leland in his own production of *Faust* appeared here 31 with a fair co., playing to popular prices, and did ordinary business during the week. Mr. Leland essayed the part of Mephisto, Norris Nobles that of Faust, Rosabelle Leslie that of Marguerite, and with the new scenery, costumes and electrical effects contributed in making the performance a good one. Kelly and Mason 7. The Twelve Temptations 14.

The New Olympic Theatre, situated upon the same site where stood the Olympic Club, opened its doors for the first time 31, with the Metropolitan Comedy co. in *The Fortune of a Wolf* as the drawing card. The theatre is situated in the Third district of the city, which is thickly populated and has no opposition within a radius of two miles, and the prospect is that it is bound to become a paying venture. It is a well lighted and ventilated building, with a seating capacity of 1,500. James J. Corcoran is managing the enterprise, and intends having regular weekly attractions.

The Grand Opera House remains dark 31-Nov. 7, but announces A Southern Romance 14. The Captain of the Nonpareil 21.

J. MARSHALL QUINTERO.

ATLANTA.

The Wilbur Kirwin Opera co. continues to draw large houses at the Lyceum. *Carmen* was beautifully sung 25-30. The entire cast was at its best, and was well received. Sadie Kirwin as *Carmen* scored another big hit, and was encored many times. She is decidedly popular with the theatre-goers here. Will T. Ellwanger as Escamillo, Clayton Ferguson as Don Jose, C. A. Fuller as Dancairo, J. Clarence Harvey as Don Ramiro, and Robert James and George Palmer were all clever and shared in the honors. George Muzzy as Zuniga kept the audience in a jolly spirit with his clever comedy work. Margaret Baxter and Maud Poole deserve special mention as Michaela and Mercedes. The Green's A Love Handkerchief was the bill 13. A large and well pleased audience greeted the performance. The co. was better than ever in this opera, and received four curtain calls at the conclusion of the second act. Miss Kirwin won her way into the hearts of every one present; her voice was in fine trim, and she took the part of *Carmen* most pleasingly. W. T. Ellwanger, Clayton Ferguson, C. A. Fuller, and J. C. Harvey were in good voice. Messrs. Long, Billiard, and Billington took their parts well. George Muzzy was loudly applauded. Margaret Baxter made a most graceful Queen, and Miss Roberts was good as the Marquis. Manager Fullwood is scoring a big hit with his living pictures that follow each performance. The Two Vagabonds, Wilbur's version of *Erminie*, will be the bill 44 with new living pictures. JOSE H. THOMPSON.

MINNEAPOLIS.

At the Metropolitan Opera House Edwin Milton Boyle's Captain Impudence was given Oct. 31-4, opening to a good-sized audience. Both play and co. made an excellent impression. Edwin Milton Boyle was seen to good advantage in the title-role. James Coney did an admirable piece of work as Major Mendoza. Thaddeus Shine gave a well sustained impersonation of South Carolina Jim. Charles Chappelle as Major Bugg seemed especially adapted to the role. Selma Fetter Boyle made an emphatic hit as Jovita Talamasca, and Mamie Dupont caught the house as Lucrotia Bugg. The piece was handsomely staged. *Madeline* 7-13.

At the Bijou Opera House Hamilton's Supertio, with its wealth of scenery and mechanical effects, opened a week's engagement Oct. 31 to two good houses, and made the usual favorable impression. The specialties were of a high order. Louise Truax caught the house with her whistling, which was phenomenal. Nellie Daly, the Brothers Reed, and Charles Gayer, who continued taking features. At Gay Cony Island week of 7-13.

Mario Durichon, whose work as Vignon's wife in *Never Again* provoked so much favorable comment from local critics several weeks ago, has left the co. and returned to New York city.

Manager L. K. Scott, of the Metropolitan Opera House, returned Oct. 31 from a two weeks' absence in New York city. F. C. CAMPBELL.

PORTLAND, ORE.

At the Marquon, Columbia, the historical pageant, was splendidly produced by local talent Oct. 25, 26 and 30 to full houses. A return of the Frawley co. in *Christopher*, Jr., drew a packed house 27. After a trip to Honolulu, the Frawley co. will return here in January. Leon Herrmann, in *Presidentships* and *Presidents*, did a good business at this house 25-30 (mat. only).

At Cordray's, The Dazzler, with Will West as Pipes and Emilie Hessel as Rats, surrounded with a good specialty co., played to large audiences 25-30. Julie Walters in *Side Tracked* 7. Hungarian Boys' Military Band 14.

Third Street Theatre, with George L. Baker, assistant-manager of the Marquon, as manager, opened its season with the Bacon Stock co. in *Gladiator* 31 (mat.) to good attendance. The co. is booked for a limited run, and will be seen in reversion. O. J. MITCHELL.

GALVESTON.

After a long period of darkness the Grand reopened its doors Oct. 25, when Punch Robertson's co. began a week's stay in a packed house. Repertoire for the week includes *The Persian Princess*, *Cinderella*, *The World*, *Myrtle Ferns*, *Fog's Ferry*, *The Bocheys*, and *Always on Time*. This organization enjoys considerable popularity with the masses,

and its presentations are received with consequent favor. Business has been uniformly good and promises to continue so. Al G. Field's Minstrels 5. C. N. BROOKS.

PITTSBURG.

Keller opened at the Alvin 1 to a good sized audience. Next week The Bostonians come to this house, presenting *The Sorcerer*. At the Bijou The Great Train Robbery was the bill, opening 1 to a crowded house. Next week Jacob Litt's co. in *Chimie Padden*. At Piney Ridge drew a large house to the Duquesne 1. Next week, Andrew Mack.

At the East End Theatre Stowe's co. opened 4 in *Uncle Tom's Cabin* for balance of the week. The Carleton Opera co. follows in reversion.

The stock co. at the Grand Opera House produced *The Charity Ball* 1. At the Avenue the vaudeville was of the high standard adopted by Director Davis at the beginning of the season. Next week the stock co. will be seen in *Men and Women*. At the Avenue next week the vaudeville bill will include Fred Hallen, Molly Fuller, Calceda, Florence and Cook, and Ernest, G. F. Golden, Smith and Cook, and others. Business continues good.

Della Fox was unable to appear at the Alvin the last three nights of the co.'s engagement, owing to illness. Her part was taken acceptably by Ada Bernard.

H. M. Bennett, of the Bijou circuit, is in the West. Children's parties at the Minutiae Theatre are becoming very popular.

James O'Neill follows Andrew Mack at the Duquesne. E. J. DONNELLY.

OMAHA.

Julius Cahn's *Sowing the Wind* co. drew two large audiences Oct. 31 at the Creighton. The co. includes Herbert E. Sears, who is particularly good as Mr. Brabant; Mr. Turner as Watkin; Arthur Lay, W. H. Green, Harry Keane, W. J. Cornell, Elizabeth Holloway, Zella Pauls, Mary Churchill, and Jennie L. Casey. They all acquitted themselves creditably. Local interest centred upon the work of Elizabeth Holloway, who played Rosamond and who did it remarkably well for one who has had so little experience on the stage. Miss Holloway comes from one of our suburban villages and has many friends in this vicinity gave her quite an ovation. The striking presence of William F. Cody was noticed in the audience. A. Y. Pierson Stock co. 5-13. Women in Black 14. The bookings at the Boyd following the present week are Julia Marlowe 5-10, The Girl from Paris 12, 13. The Isle of Champagne 14-17, Captain Impudence 21-23.

Manager Burgess has been in Kansas City for the past two weeks helping the local banks to handle the silver that pours into the Auditorium. Mr. Burgess is expected in Omaha the last of the week.

Engene W. Freshney is in town, having come to witness his play, A Virginia Courtship, which will be presented by W. H. Crane 3, 4.

JOHN R. RINGWALT.

CLEVELAND.

Nellie McHenry and her excellent co. have been delighting the patrons of the Lyceum in her last season's success, A Night in New York, opening to a large house 1 and remaining all week. Miss McHenry when here last season sang on the streets for charity, thus making lots of admirers. Keller 2-3. The White Slave sold forth at the Cleveland 1-4. Northern Lights 5-13.

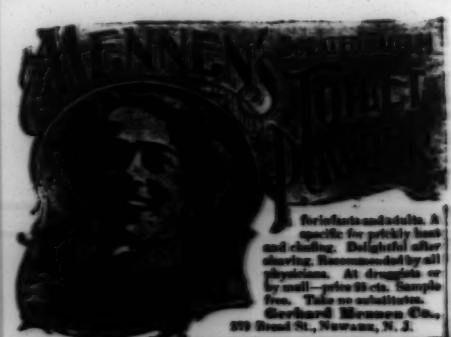
Cleveland's society event, The Horse show, opens at the Central Armory 9, and will continue till 14. Anthony Hope will give readings from his works at Music Hall 27.

Joseph A. Weber, an old Cleveland boy, is with The Heart of Maryland, which appears at the Opera House week of 8, and is the director of the musical selections incidental to the play.

WILLIAM CRAFTON.



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CORRESPONDENCE

ALABAMA.

HUNTSVILLE—Opera House (W. W. Newman, manager): McFee's Matrimonial Bureau pleased a large audience Oct. 28. Manhattan Stock co. 3. 4. The Milledale (local) 10, 11.

SELMA—Academy of Music (B. F. Toler, manager): Dark. Attractions could not reach here on account of quarantine regulations.

BIRMINGHAM—O'Brien's Opera House: Wolford's Stock co. 23.

ARIZONA.

PHOENIX—Opera House (Dr. G. H. Keefe, manager): Projectoscope Oct. 25-27 to good business; fair satisfaction. Bittern Comedy co., booked for 1-4, will appear later in the month. Bush's White Crook 12. Sherman the Great 29.—**ITEMS**: Chief Justice H. C. Truesdale, a member of Phoenix Lodge, No. 235, B. P. O. E., died 28. John G. Bell, a theatrical manager, is in this city. It is reported that Mr. Bell is here with a view of securing the New Opera House, to be built soon.

ARKANSAS.

PARAGOULD—Opera House (F. S. Yantes, manager): A Thoroughbred to good business Oct. 27. Lincoln J. Carter's Heart of Chicago 28, 29; good business. Fitz and Webster in A Breezy Time 3.

HOT SPRINGS—Opera House (J. W. Van Vleet, manager): Holmes and Wolford co. Oct. 25-27 to crowded houses. A Thoroughbred 2. Eugene Blair 3. A Bunch of Keys 3. Folk Mill 3. The Brownies 11. A Breezy Time 12.

JONESBORO—Malone's Theatre (W. T. Malone, manager): Weidman's Comedians 25-31 to fair business. Lincoln J. Carter's Heart of Chicago 1 to fair house. A Breezy Time 4. Mackay Comic Opera co. 8.

FORT SMITH—Grand Opera House (C. J. Murta, manager): Sewing the Wind Oct. 25 to a pleased audience. Mackay Opera co. 1, 2. Captain of the Non-such 8. Thoroughbred 9. A Black Sheep 10. R. E. Trench co. 11-13.

CALIFORNIA.

OAKLAND—Macdonough Theatre (Oridian der, Gottlieb and Co., lessees): My Friend from India Oct. 25, 26 to large and enthusiastic audiences; co. excellent. Frawley co. in Christopher, Jr., The Railroad of Love, and Sue 28, 29. The Frawley co. is in great favor here and packed the house. Frank Worthing and Blanch Bates did excellent work and were greeted with much applause. The Hermanns 3, 4. Digby Bell 8, 9.—**OAKLAND THEATRE** (D. S. Vernon, manager): Valera Opera co. in The Masque 25-31; excellent performance and played to the capacity each night. Same co. 1-7.—**CHAPMAN** Opera House (J. H. Hallett, manager): This new house opened 29-31 with the Oliver Caruso co. in specialities to large houses; performance excellent. House is under the management of Mr. Hallett, a prominent theatrical man of this city, who intends to run combination plays at popular prices.—**ITEMS**: This week at the Oakland has been a record breaker, the receipts being the largest in the history of the house, and it shows great judgment on the part of Manager Vernon in introducing light opera at popular prices. The S. R. O. sign was out every night, and the advance sale for next week is very large. The Valera co. will remain at least a month longer.—May Gooch, an Oakland girl, made her debut at the Oakland this week, sustaining the character of Frederick in The Masque in a very creditable manner. She has a pleasing appearance and an excellent voice.

LOS ANGELES—Theatre (H. C. Wyatt, manager): Del Conte Italian Grand Opera closed a return engagement Oct. 30, appearing in Faust and Marguerite, La Bohème, Il Trovatore, and La Favorita to pleased houses. Under the Red Robe 3. Corinne 11-13.—**BURBANK** Theatre (A. Y. Pearson, manager): Held by the Enemy, presented by the Broadway Theatre co., was exceedingly popular 24-30. All the Comforts of Home 31.

SAN DIEGO—Fisher's Opera House (John C. Fisher, manager): Italian Grand Opera co. Oct. 25. Under the Red Robe 2. In Old Kentucky 5, 6.

FRESNO—Austin Opera House (R. G. Barton, manager): Under the Red Robe 1.

COLORADO.

COLORADO SPRINGS—Grand Opera House (S. N. Nye, manager): W. H. Crane in A Fool of Fortune Oct. 25 to full house; performance excellent. Lost, Strayed or Stolen 29 to good house; performance best this season.—**TEMPLE** Theatre (C. W. Hensell, manager): The Baltimoreans 25, 26 to full house; A Thoroughbred Oct. 27.

FUERMONT—Grand Opera House (H. F. Sharpless, manager): Lost, Strayed or Stolen Oct. 25 to full house. Professor Gleason's Horse Show 28-30 to good business nightly.

CRIPPLE CREEK—Grand Opera House (M. B. Goldstein, manager): A. Y. Pearson co. Oct. 17-23 to good business. Lost, Strayed or Stolen 24 to S. R. O.; performance excellent. In Gay New York 7. The Heart of Chicago 12.—**BUTTE** Opera House (J. E. Vandeman, manager): The Baltimoreans 21, 22 to poor business.

LEADVILLE—Weston Opera House (Mrs. L. Weston, proprietress): The Heart of Chicago 4.—**CITY HALL** (P. Mack, lessee): St. Perkins co. 25-1 in repertoire; good business; performances fair.

GRAND JUNCTION—Park Opera House (Edwin A. Haskell, manager): The Heart of Chicago 3. My Friend from India 4.

CONNECTICUT.

HARTFORD—Parsons' Theatre (H. C. Parsons, manager): Waite's Comedy co. finished week of Oct. 31, giving two performances daily to crowded houses. The co. shows extreme versatility, changing the bill at each presentation. A return engagement is booked. The famous Banda Rosa delighted packed galleries and good-sized parquette 2. De Wolf Hopper packed the house for three performances 3, 4 with the ever-popular El Capitán. Nellie Bergen and Edna Wallace shared honors with the star. The chorus and scenery were excellent and complete. Lewis Morrison 6, J. A. Herne 8. Girl I Left Behind Me 9, 10. His Little Doggie 11. Donnelly and Girard in The Geeser 12, 13.—**HARTFORD OPERA HOUSE** (Jennings and Graves, managers): Peck's Bad Boy gave satisfactory performances 28, 29 to fair business. Joseph Slayter displayed strong dramatic talent in Montezuma of Mexico 1, 2 to large houses; elaborate scenery and a good supporting co. Chanancy Olcott sang sweetly and made a fine stage presence 3, 4 in Sweet Innecarra; packed houses. The Gormans 5, 6. Town Topics 8-10. Weber and Fields' Vanderville Club 11. J. B. Mackie 12, 13.—**ITEMS**: Peck's Bad Boy co. gave a Sunday concert at the Hartford 31, and the Waite co. at Parsons' both of which were well attended. Musical Dale is spending a few days at his home here preparatory to opening at Koster and Bial's 8. He has just returned from a two years' European trip. He will return to Europe in the summer and is booked solid to the Fall of 1898. Ada Rehan will make her first appearance in this country after her London engagement in this city, the co. coming direct to Parsons' Theatre.

NEW HAVEN—Hyerson Theatre (G. B. Russell, manager): A critical and fashionable gathering witnessed the production of The First Gentleman of Europe Oct. 20. Mary Maunering was warmly welcomed, and after the second act presented with several exquisite bunches of roses and violets. Co. excellent and performance pleasing. Hoyt's A Contented Woman 1 to a fair audience considering the inclemency of the weather. The piece was indifferently received and quite as indifferently received. Dr. Nansen 2 drew the most cultured audience of the season. The celebrated lecturer was introduced by President Dwight of Yale, and for two hours delighted his hearers with his vivid account of the unknown regions. The beautiful pictures were highly appreciated, and Dr. Nansen was warmly applauded. The house was cordial in the extreme and the receipts large. The Banda Rosa 3 delighted a large house. Chanancy Olcott 5. De Wolf Hopper 6. Edward E. Rice will offer his latest London novelty, His Little Doggie, 8. Donnelly and Girard in The Geeser 11. Home dark 12, 13. The Circus Girl 17, 18. Princeton Glee Club 19. The Sunshine of Paradise Alley 20. Mr. Russell has given his

patrons the best of the Metropolitan successes thus far, and his bookings for the rest of the season include the leading attractions of the country.—**GRAND OPERA HOUSE** (Starr and Broad, managers): Waite's Comedy co. opened for a week 1 with The Wife. Owing to the bad weather the house was not as well filled as it deserved to be, but on 3 and 5, when The Charity Ball and Men and Women were presented, the theatre was crowded. The co. is exceptionally strong. Messrs. Starr and Broad are to be congratulated upon securing this splendid band of entertainers at popular prices. Little Jack Horner 8-10. Weber and Fields' Burlesques 11-13. Patent Applied For 15-17. Town Topics 18-20. Cuta's Vow 22-24.—**ITEMS**: Dr. Nansen was the guest of Professor Penfield of the Scientific School during his stay in town. President and Mrs. Dwight gave a reception for him at the Art School immediately after the lecture. One thousand invitations were sent out.—The Italian bands of this city turned out on mass to welcome the Banda Rosa, meeting it at the station and escorting it to the theatre. A large reception was also tendered the band.—Belle Archer, of A Contented Woman, gave a small luncheon at the Hotel Savoy 1 to a few of her New Haven friends. The Gormans, New Haven's star singing society, under Signor Agramonte, will be heard this season in one of two concerts at the Hyperion.—Mrs. Hackett joined her son, James K. Hackett, here last Saturday, and remained over Sunday.—Quite a detachment of Isabel Irving's friends in this city are to go to New York for the opening night of the John Drew co. in A Marriage of Convenience 8.—Sara Converse, the New Haven girl who this year plays Miss Barrymore's parts in the John Drew co., will spend 7 here with her mother.

BRIDGEPORT—Park City Theatre (W. L. Rowland, manager): Span of Life at reduced prices 28; full house. A Contented Woman 30; fair business. Banda Rosa 1 was suddenly canceled. Wizard of the Nile 2 to good house. Local business carnival 4, 5. Chanancy Olcott 6, Donnelly and Girard 8. The graphophone, a moving picture machine, the invention of local parties, 9 together with Fred Emerson Brooks. Patent Applied For 10, 11. The Girl I Left Behind Me 12.—**SMITH'S AUDITORIUM** (Edward C. Smith, manager): Diana the mirror dancer, Billie and Wade, Belle Vernon, Shayne and Worden, the McGinleys, Kittle Bingham, Blane and Remington, James W. Bingham, and Harry and Bannan had uniformly large houses 25-30. J. K. Emest heads bill 1 with Anna Mortland in A Honey-moon in a Harlem Flat; others are Gaylord and Graft, the Burrows, Baldwin and Daly, John H. W. Byrne, Miller and Wayne, and the Danahers. Business opened big 1, despite storm, and continued so throughout the week. Pauline Hall is announced 8-13, and the record will doubtless be broken. The season at this house has been an unbroken success so far.

NORWICH—Broadway Theatre (J. W. Jackson, manager): Blue Jeans Oct. 27. The co. this season, while not quite up to the standard of former years, is good, and the scenery and effects are as elaborate as those of the Chicago and New York co. as Cleopatra. Of the former co. Greta Bisley, Sinclair Nash, Louis Casavant, and Arthur Carleton remain. Manager La Sheele has organized a good chorus, and with excellent scenery has started out auspiciously. The Gormans 9. The Girl from Paris 12. A Contented Woman 19.—**McDONOUGH THEATRE** (J. C. Southmayd, manager): Peck's Bad Boy 1 to fair business. The veriscope, under the management of W. A. Brady, did a good business 2. Manager Southmayd has booked a number of weeks during the season for fairs. The A. O. H. are booked for 15-18. Business is improving at both theatres.

BRISTOL—Opera House (C. F. Michaels, manager): Hopkins' Trans-Oceanics Oct. 25, 26 to a large audience. May Smith Robbins in Little Trizie 29; satisfactory performance to fair house. Fitz and Webster in A Breezy Time; splendid entertainment; specialties up to date.

NEW BRITAIN—Lynch-Lynch (Gilbert and Lynch, managers): Colonial Opera co. in The Maid of Marbledown Oct. 28; poor attraction to poor business. Corbett-Fitzsimmons Veriscope 29, 30 to fair business. Banda Rosa 2 canceled.

STAFFORD—Grand Opera House (I. M. Hoyt, manager): John L. Sullivan 21 to fair house; performance good. Mrs. Fiske in Tess of the D'Urbervilles 22 to large audience; performance excellent. Banda Rosa 1.

NEW LONDON—Lycum Theatre (J. W. Jackson, manager): Chanancy Olcott in Sweet Innecarra 2 to a full house notwithstanding the heavy rain. It was a delightful entertainment. Banda Rosa 4 (cast) to a full house; entertaining concert. Wizard of the Nile 4.

WATERBURY—Jacques Opera House (Jean Jacques, manager): A Contented Woman, by an excellent co. supporting Belle Archer, delighted a good audience Oct. 29. May Smith Robbins and her co. in Little Trizie 30. Fitz and Webster in A Breezy Time 1 presented some clever people in pleasing specialties to good business. The Wizard of the Nile, with Fred Fraser as Kibosh, played a full house 3. Little Jack Horner 4. Lewis Morrison 5. May Irwin 6. The Girl I Left Behind Me 8.

PUTNAM—Opera House (George E. Shaw, manager): Enemies for Life 3. Manola-Mason co. in Friend Fritz 4. Mary La Marr in A New England Home 15.

DANBURY—Taylor's Opera House (F. A. Shear, manager): Little Jack Horner with J. B. Mackie in the title role 2; poor show; poor house. May Smith Robbins in Little Trizie 4; fair house; performance good. Patent Applied For 9. The Girl I Left Behind Me 12.

ANSONIA—Opera House (J. L. Ungerer, manager): The Colonial Opera co. in The Maid of Marbledown Oct. 29; poor business; excellent performance. Little Trizie 3; small house and pleased audience. Dan McCarthy 6.

DEER—Sterling Opera House (I. M. Hoyt, manager): Peck's Bad Boy Oct. 29 to fair business. Little Jack Horner 5.

WILLIAMANTIC—Loomer Opera House (John H. Gray, manager): Hopkins' Trans-Oceanics Oct. 29; excellent vaudeville to fair house. A Gay New Yorker 3; light business; the Ryeford Sisters were pleasing. Wizard of the Nile 4; S. R. O. Lillian Lewis 11.

WINSTED—Opera House (J. E. Spaulding, manager): Fitz and Webster in A Breezy Time 3 to a large and pleased house. The Sages 11-13.

TORRINGTON—Opera House (J. R. Matthews, manager): Veriscope Oct. 28; packed house; audience dissatisfied. A Breezy Time 2; large house; good specialties. Rice's Comedians 8-13.

SEYBURY—Tingue Opera House (J. L. Ungerer, manager): Projectoscope 28, 29; fair business; performance good. Little Trizie 2 to one of largest houses of season. Dan McCarthy 8.—**ITEMS**: J. Louis Ungerer, manager of the Opera House here, has leased Windsor Hotel for a term of years.

NORWALK—Opera House (F. W. Mitchell, manager): Colonial Opera co. Oct. 30; good house; performance excellent. Ullie Akerstrom 1-4. Murrey and Shea 15-19.

ROCKVILLE—Opera House (J. H. Freize and Co., managers): Hopkins' Trans-Oceanics Oct. 27; pleased a fair audience. Brooke's Chicago Marine Band 4.

DELAWARE.

WILMINGTON—Grand Opera House (Jose K. Bayla, manager): The City of New York 1; good business. The Divorce Case 2, 3; small audiences. Leland Powers 4. Madeline of Fort Reno 6. Waite's Comedy co. 8-9.

FLORIDA.

JACKSONVILLE—Park Opera House (J. D. Burbridge, manager): Murray and Mack 25, with mat. in Finnigan's Courtship, to good business; performance good. Baldwin-Merville co. 4-6.—**ITEMS**: Mrs. Charles Murray, of the Murray and Mack co., and formerly of this city, will remain here for the Winter.

GEORGIA.

SAVANNAH—Theatre (David A. Weis, manager): Baldwin-Merville co. in A Mad Marriage and Bulls and Bears Oct. 28; pleased two large audiences; co. will play a return date 1-3. Murray and Mack and their clever co. amused a fair sized audience with Finnigan's Courtship 28. A large audience greeted Madame Sofia Scialchi and her co. 29; the concert was one of the best ever heard here. Christopher, Jr., billed to appear 30, canceled. Human Hearts 22. Wilton Lachaye 24, 27.

THOMASVILLE—Opera House (T. L. Spence, manager): A Modern Annals (local) Oct. 28-30 to good audiences. Murray and Mack, booked for 28-30, canceled owing to yellow fever scare, as have numerous other co. booked for dates in October and November.

WAYCROSS—Johnson Opera House (F. B. Trent, manager): Tolson's Comedians 4-6. Walker Whiteside 12.

ATHENS—Opera House (H. J. Rowe, manager): Wilber co. Oct. 25-30, presenting The Emigrant, Black Cats, Chris and Lena, the Old, Old Story, and Arabian Nights, giving satisfaction. Walker Whiteside 5, Daniel Kelly 6-13. McFee's Matrimonial Bureau 15.

ROME—Nevin's Opera House (James B. Nevin, manager): Murray and Mack delighted a fair house in Finnigan's Courtship Oct. 3. Charles A. Gardner 3.

MILLEDGEVILLE—Opera House (Walter Paine, manager): Reynolds' Theatrical co. Oct. 22 to crowded house. Sanders-Price co. 1-4.

MACON—Academy of Music (Henry Horne, manager): Murray and Mack in Finnigan's Courtship Oct. 28 to small but pleased audience. Wilber Dramatic co. 8-12. Walker Whiteside 13. Richard and Fringio's Minstrels 28.

ATLANTA—Glover's Opera House (George H. Fields, proprietor): The Wilber co. 1-4.

IDAHO.

POCATELLO—Opera House (H. B. Kinport, manager): The Heart of Chicago Oct. 18 to good house; audience pleased. H. B. Curtis canceled date for 1. The Dazzler 3. Louis James 8, 7.

BOISE CITY—Columbia Theatre (J. A. Pinney, owner and manager): M. B. Curtis in Sam'l of Posee 20 to biggest house this season; performance excellent. The Dazzler 3. Louis James 8. Side Tracked 28.

ILLINOIS.

GALESBURG—Auditorium (F. E. Berquist, manager): Hoyt's A Milk White Flag Oct. 25; splendid satisfaction; good audience. Yale's Twelve Temptations 27 before a large and enthusiastic house. Ben Hur (local) 29-30 to fair business; performance fair. Clay Clement 3. Primrose and West 5. Captain Amen's Circus Vaudeville 8-13. Robert Mantell 16. The Mysterians Mr. Bugle 18.

QUINCY—Empire Theatre (Chamberlin, Harrington and Co., managers): The Flits, hypnotists, finished 30 their week's engagement to light business. Primrose and West's Minstrels 1 to a large and appreciative audience. Ezra Kendall and Carroll Johnson kept the house in roars of laughter. Clay Clement 4.

OTTAWA—Sherwood Opera House (F. A. Sherwood, manager): Ferguson and Emerick in McNulty's Visit 1 to medium business; performance very poor. Murray Comedy co. 8-13.

EFFINGHAM—Austin Opera House (Warren and Austin, managers): The Brownies Oct. 28.

AURORA—Opera House (J. H. Plain, manager): Fallen Among Thieves gave satisfaction Oct. 30 to fair business. Never Again played a fair house 2. The Nancy Hanks 4. Twelve Temptations 9. Bells of Shandon 18.

ENGLEWOOD—Marlowe Theatre (C. G. King-will, manager): Female Minstrels (local) 25 to crowded house. Regular season will open 4 with Ole Olson; house will be decorated.—**ITEMS**: Manager Kingwill has established branch ticket-offices in the various suburbs for the convenience of theatergoers, which will greatly increase business.

SELWYLL—Opera House (S. E. Tlemann, manager): Kelly and Mason in Who's Who gave a splendid performance to a good house Oct. 31. Robin Hood, Jr. 7. Ward and Volens 13. Ole Olson 14.

EAST ST. LOUIS—McCandless' Opera House (Frank McCandless, manager): The Great Train Robbery drew a good crowd Oct. 24. Ada Bothner in A Run for Your Money gave two fair sized audiences all that the name of the piece implies 31. Ole Olson 7.—**ITEMS**: Manager Gus Bohner shelved A Run for Your Money after its performance here, substituting for it A Bunch of Keys.—Fred Henson has closed with the veriscope co. and is home again.

PANA—New Grand (Lou Boley, manager): McNulty's Visit Oct. 29; fair performance and large house. Helen Russell's City Sports 6. Hogan's Alley 11.—**ITEMS**: James Busby, in advance of Davis' U. T. C. co., is visiting his parents here.

LINCOLN—Broadway Theatre (Cossett and Foley, managers): Holden Comedy co. Oct. 29-30; fair business. Edwin Hostell 1, 2; small houses. A Boy Wanted 28. The Broadway Girl 18. Hoyt Comedy co. 22-28.

BECKY—Opera House (F. A. Trimmer, manager): Griffith, hypnotist, Oct. 28-2; fair business. Al G. Field's Colored Minstrels 10.

ELGIN—Opera House (Fred W. Jencks, manager): Never Again 1 played a large audience; co. strong. Art and Commerce (local) 2 to a big house.

LITCHFIELD—Rhodes Opera House (Frank Eager, manager): Claire-Pattee Opera co. opened Oct. 25 to crowded house; performance so poor that Manager Eager closed the house after the first night; co. disbanded here. Edwin Hostell 11-13.

MT. VERNON—Grand Opera House (Thomas Maion, manager): Hogan's Alley 13. Lincoln J. Carter's Comedy co. 27.

WAKEFELD—Grand Opera House (Cone and Spoor, lessees): W. E. Chandler, lecturer, 4, 5.

ROCKFORD—Opera House (C. C. Jones, manager): Redpath Concert co. Oct. 25; big house. Twelve Temptations 29; good house. Never Again played a large audience 30.

DECATUR—Powers' Grand Opera House (J. F. Given, manager): Fallen Among Thieves Oct. 28 to a good house. Ferguson and Emerick 28 in McNulty's Visit to a fair house, but did not please.

MT. CARROLL—Opera House (Harry J. Freeman, manager): Josephine-Warvin co. in repertoire 1-7.—**ITEMS**: H. P. Whitney, of this city, with Burton's Comedians, is meeting with good success.

CHAPPAQUIN—Walker Opera House (C. F. Hamilton, manager): The Brownies Oct. 28. Edwin Hostell 28-30 to poor business.

NATTOON—Theatre (William Foley, manager): The Brownies 27.

MOLINE—Auditorium (R. H. Taylor, manager): A Milk White Flag Oct. 27 tested the capacity of the house and rendered a fine performance to an appreciative audience; receipts, \$250; Mary Marble was a prime favorite and received several curtain-calls. Chicago Boy Orchestra 8. Field's Minstrels 12. Darkest Russia 17.

FREESTOP—Germania Opera House (Phil Ardo, manager): Josephine-Warvin co. in repertoire closed a successful week's engagement 29; good attendance entire week; performances good; one of their plays, entitled The Devil and Co., was very favorably received, and Messrs. Josephine and Marvin contemplate making this play a one-night feature next season, and no doubt it will make a big hit.

CLINTON—New Opera House (John B. Arthur, manager): Ferguson and Emerick in McNulty's Visit Oct. 30 to fair business; co. good.

JACKSONVILLE—Grand Opera House (H. Ravenscroft, manager): Marie Janney and Frank Tanchill, Jr., in The Nancy Banks Oct. 25 to small house; did not give satisfaction. Ada Bothner in A Run for Your Money to fair house, but failed to please.

LA SALLE—Zimmermann Opera House (E. C. Zimmermann, manager): Hof's Schiller Vaudeville Oct. 27, 28 did fair business, but did not give satisfaction. Ferguson and Emerick in McNulty's Visit 31 did good business; co. poor. Blaney's A Boy Wanted 7. 28-30: CITY OPERA HOUSE (J. A. Hopp, manager): Continuous vaudeville is a success

at this house.—**TURN HALL**: Home talent minstrels by the Turners 31 drew fair crowd. Railroad Jack 7.

DANVILLE—Grand Opera House (A. W. Heintz, manager): Sam Morris in Old Moneybags Oct. 27. Fallen Among Thieves 28; good entertainment to medium business. Ole Olson 2 to fair house.

JOLIET—Theatre (William H. Hulshiner, manager): At Gay Coney Island Oct. 23 did a good business. Murray Comedy co. to good houses 25-30.

BLOOMINGTON—New Grand (J. T. Henderson, manager): Ada Bothner in A Run for Your Money Oct. 28 to fair business. Secret Service 16. Otis Skinner 18. The Widow Jones 23, 18-24.

MURPHYSBORO—Lucier's Opera House (J. J. Friedman, manager): A Breezy Time 27; good house; fair performance only. A Bunch of Keys 1; fair house; good performance. The Man in the Iron Mask 9. Creston Clarke 15. The Heart of Chicago 30. Ole Olson 30.

INDIANA.

NEW ALBANY—Lycum Theatre (E. T. Heverin, manager): Donald Robertson and Brandon Douglas, supported by a competent co., presented The Man in the Iron Mask to light business 1; performance excellent. Donald Robertson assumes the dual role of Louis XIV. and of Gaston in an intelligent and prize-worthy manner. His worthy throughout showed the careful interpretation of an artist. Brandon Douglas' portrayal of Marie was ideal and captivating, and well did she merit the appreciation exhibited. Owen Meach does an excellent piece of acting as Gaspard, the friend of Gaston. Walter Adrian, George Olmstead, and John Farren finely sustained their respective roles. Yale's Devil's Auction 2.—**ITEMS**: D. M. Loe, manager of The Broadway Girl, visited friends here 31.—Donald Robertson's new play, The Dreamer, will be given its initial production at Springfield, Ill., 15. Mr. Robertson expects great results from it.—Eleanor Worthington was compelled to resign from The Devil's Auction co. on account of illness. Her part is being filled by Jennie Prager. Harry H. Browne announces that next season he and his wife, professionally known as Mabel Harrison, will appear in Married by Proxy.—Brandon Douglas complains that W. S. Hart is producing Mr. Robertson's version of The Man in the Iron Mask, which she claims is protected by copyright.—Sadie Miner, formerly of Sinalia, has joined The Broadway Girl, playing the title-role.

MARION—White's Theatre (E. L. Kinchman, manager): Gus Hill's World of Novelties drew a light house Oct. 25. Robert Fulgona's Old Moneybags, with Sam Morris and a capable co., pleased a good audience 30. Creston Clarke 4, 5. A Bunch of Keys 6. The Prodigal Father 8. A Hired Girl 11. Madame Sans Gêne 13.—**GRAND OPERA HOUSE** (William and Edmonson, managers): Tim Murphy in Old Innocence and Sir Henry Hypnotized to fair attendance 27; his impersonations won much applause. The Rents-Santley co. filled the house 30; the vulgarities and indecencies of this co. should exclude them from first-class houses. Wilbur Opera co. 4-6. The Girl from Frisco 10.—**ITEMS**: Fred M. Sweetser, of this city, took the road ahead of Clifton and Harburt's Minstrels 1.—The ladies of the Episcopal Church are organizing a co. of local talent to sing the opera Egypta at the Grand Opera House 23, 24.—Manager Kinchman has returned from a short trip to Louisville.—Martha Lodge of Elks is preparing to give a big minstrel show at an early date. This lodge is receiving much censure for instituting Champion Bob Fitzsimmons, the claim being made that they had no authority for their action. District Deputy Armstrong granted a special dispensation, but withdrew it too late to stop the initiation, and Fitzsimmons is a full-fledged Elk.

HARTFORD CITY—Van Cleave Opera House (William L. Van Cleave, proprietor and manager): Season opened Oct. 26 with The Bohemian Girl rendered by the Andrews Opera co. A Jolly Night by Edwin Travers and his excellent co. 29 to a well filled house; Mr. Travers is not only a star himself, but the audience that he has gathered about him proves him to be a good judge of quality; the singing and dancing of Alice Barrington were superb, and she and Charles Barrington were recalled several times; A Jolly Night is the cleanest cut piece of comedy ever presented to a Hartford City audience. Robert G. Ingersoll 12.—**ITEMS**: The old Opera House, which was principally noted for its discomfort, has undergone a complete metamorphosis under the hand of skilled mechanics and artists. A balcony has been added; the old chairs have given way to modern seats; incandescent lights have displaced natural gas; new scenery has been introduced, and the painter and paper hanger have done their part toward making the Van Cleave Opera House one of the most attractive of its class in Indiana.

LAFAYETTE—Grand Opera House (George Seeger, Jr., manager): The Broadway Girl Oct. 25 to good business. A Bunch of Keys 8. The Great Train Robbery 11. Bertha Crichton 13. Secret Service 15.

WARREN—Hartman's Opera House (Alfred Hartman, manager): Imperial Quartette Oct. 29; big house. A Bunch of Keys 2. The Prodigal Father 8.

COLUMBUS—Crump's Theatre (R. F. Gottschalk, manager): The Broadway Girl played to a fair audience Oct. 30; good performance. Hogan's Alley 4. Henri De Lusion 12, 13. Shanty Town 18. R. E. Spencer 24.

GOSHEN—The Irwin (Frank Irwin, manager): A Bunch of Keys Oct. 29 to fair business. Madeleine 3.

MUNCIE—Wyson's Grand Opera House (H. E. Wyson, manager): Tim Murphy in Old Innocence Oct. 25 to good house; fine performance. Rents-Santley co. 28 to fair house. Gus Hill's Novelties 30 to small business; performance good.

EVANSVILLE—Grand (King Cobba, manager): The Brownies Oct. 30. The Isle of Champagne 4. Secret Service 11. My Friend from India 13.—**ITEMS**: E. J. Graves, manager of The Great Train Robbery 25 to poor house. Robert Fitzsimmons did well 30. Ole Olson 31. The Man in the Iron Mask 7.

NEW HARMONY—Thall's Opera House (Thomas Mumford, manager): Frank S. Davidson co. in Old Farmer Hopkins 1 to a packed house; fair performance. Irvin-French co. in repertoire 8-10. Professor Gilman's Band will give an old-time minstrel performance 25.—**ITEMS**: Little Bronte Boren, the clever child comedienne, of this city, will leave in a few days for Denver to accept an engagement there.

LOGANSPORT—Dolan's Theatre (William Dolan, manager): Rents-Santley co. to a good house Oct. 25. Robert Downing to light business 27; good performance. Tim Murphy in Old Innocence to fair house 29; the performance was cut short, and Mr. Murphy made a speech complaining because the management had not raised the prices sufficiently, whereas they were as high as ever charged.

PORTLAND—Auditorium (Lindamood and Andrews, managers): Tim Murphy with good support presented Old Innocence and Sir Henry Hypnotized 25 to a large and pleased audience. A Jolly Night, booked for 30, did not appear.

LEBANON—Grand Opera House (J. C. Brown, manager): The Broadway Girl Oct. 29 to good business; performance excellent. Jessie Mae Hall 22-25.

KOKOMO—Opera House (H. E. Henderson, manager): Tim Murphy in Old Innocence and Sir Henry Hypnotized played a large audience Oct. 28.

ELWOOD—Opera House (Joe A. Kramer, manager): Rents-Santley co. 28 to a crowded house Oct. 26. Sam Martin in Old Moneybags drew a light house 29.

CONNEERSVILLE—Andrew Theatre (D. W. Andrew, manager): Victor Herbert's Band Oct. 25; performance good; house excellent. Jule Walters' Side Tracked 3

10

initial performance in Tom Tinker's Kid to a large house; play gave satisfaction. Guyon Comedy co. 8-10. Madame Sans Gêne 24. Gus Hill's World of Novelties 25.—ITEM: About one hundred of Katie Putman's friends came from Benton Harbor on a special train to the performance 1. Miss Putman was the recipient of a number of floral offerings. Manager Guyon, of the Putman co., believes he has a money making in this new play.

LIVESTON.—Opera House (U. S. Grant, manager): House dark. No bookings ahead.

COLDWATER.—Theatre Opera House (John T. Jackson, manager): The Three Guardsmen Oct. 22 to fair business; satisfactory performance.—ITEM: In Atlantic City played a big house 25, while a Barage Check did not fare so well 28. The Bells of Shandon failed to appear 3.

GRAND HAVEN.—Opera House (A. E. Andrews, manager): The Rose Vaudeville to full house Oct. 25-28.

YPSILANTI.—Grand Opera House (Byers and Cramer, managers): The Prodigal Father 1; light house, owing to counter attractions. De Wolf's U. T. C. 3.

FLINT.—Stone's Opera House (Stone and Thayer, managers): Etienne Girardot, supported by a good co. in Miss Francis of Yale, was seen by a fair house Oct. 28. The Prodigal Father to good house 25; co. good. The Widow Jones 4.

PORT HURON.—City Opera House (L. T. Bennett, manager): Flo Irwin in The Widow Jones to a large and pleased audience 1.

DAY CITY.—Wood's Opera House (A. E. Davidson, manager): William Owen in Ingomar to fair house 28. Tim Murphy in Old Innocence and Two Can Play at That Game to small but enthusiastic audience 1. Flo Irwin and an excellent co. in The Widow Jones to a fair house 25; general satisfaction. A Hired Girl 2. A Guilty Mother 4. Roland Reed 8. Christopher, Jr. 9. Black Patti 11. Humanity 18. At Piney Ridge 18. Prisoner of Zenda 19.

BATTLE CREEK.—Hamlin's Opera House (E. R. Smith, manager): The Isle of Champagne Oct. 29 to a large and pleased audience. A Hired Girl 2; good house and co.—ITEM: The season here so far has been the best in many years; all good cos. are playing to good houses.

ADRIAN.—New Caswell Opera House (C. D. Hardy, manager): Madeleine 1 to a rather small house on account of inclement weather, but gave satisfaction. The Widow Jones 5. At Piney Ridge 12. Black Patti's Troubadours 15. Hogan's Alley 18.

MUSKOGEE.—Opera House (F. L. Reynolds, manager): McCarthy's Mishaps 12. Madame Sans Gêne 23. Modjeska 24.

LANSING.—Baird's Opera House (James J. Baird, manager): Richard Golden in The Isle of Champagne had a good house Oct. 29, giving satisfaction. Tim Murphy in Old Innocence and Two Can Play at That Game had only a fair house 3; he deserved better patronage. Christopher, Jr. (return engagement), 11.—STAR THEATRE (Van Barrett, manager): Duncan Clark's Lady Minstrels 25, 28 drew small crowd.

KALAMAZOO.—Academy of Music (B. A. Bush, proprietor and manager): The Isle of Champagne Oct. 29; house packed with a delighted audience. Madeleine or the Magic Kiss 2; good audience; excellent performance. A Hired Girl 2.—GRAND OPERA HOUSE (A. J. De Clark, manager): De Wolf's U. T. C. co. to good business 30-2; good co.

MINNESOTA.

FARIBAULT.—Opera House (Jack Hoeffer, manager): Al G. Field's Colored Minstrels played a well filled house Oct. 28. Murphy and Moore in A Paper City 4. Katie Putnam 9. Local Concert 15. The Gay Matinee Girl 20. The Electrician 27.

WINONA.—Opera House (J. Stradipka, manager): Never Again played a fair house Oct. 28. Al G. Field's Colored Minstrels 30 to good business. The Mystery of Mr. Bugle 4.

CHICKSTON.—Grand Opera House (T. H. Bjorn, manager): Pulse of New York 17. In Old Madrid 25.

STANBURY.—Theatre (Jack Hoeffer, manager): A Paris Doll Oct. 28 canceled. Pulse of New York 2 to fair house; good co. Clara Schumann's Lady Orchestra 4. A Paper City 5. Katie Putnam 8. Monroe and Hart 10.

ALBERT LEA.—Opera House (J. A. Fuller, manager): The Pulse of New York 5. Maximilian Dick 11.

OWATONNA.—Auditorium (F. M. Smersh, manager): A Paper City 4. The Gay Matinee Girl 15. Maximilian Dick 17. Paul Caseneuve 24.

DAULIN.—The Lyceum (L. N. Scott, manager): Cathoon Opera co. Oct. 30 and mat. to large and satisfied audiences. The Gay Matinee Girl 18.

LITTLE FALLS.—Gross Opera House (Philip J. Gross, manager): Local concert Oct. 23, 30 to good business. Pulse of New York 11. In Old Madrid 15. Georgia Graduates 21.

MISSISSIPPI.

NATCHEZ.—Temple Opera House (Clarke and Gardner, managers): Season will open with Twelve Temptations 22. Miller, Stiegl and Wallace 24. Never Again 28. Al G. Field has postponed his date.

MISSOURI.

SPRINGFIELD.—Baldwin Theatre (W. L. Porter, field, house and manager): E. E. French's co. in Lincoln J. Carter's productions week of Oct. 18, splendid business; S. R. O. three nights. Sowing the Wind 28; excellent performance; fair business. Mackay Opera co. in Said Pasha 25; full house; excellent performance; this co. deserves special mention; few in numbers but all hard workers and with well trained voices. Currier's Comedy co. 1-4 in repertoire; fair business only.—ITEM: About fifty Nobles of the Mystic Shrine attended the performance of Said Pasha by the Mackay Opera co.

PARIS.—Opera House (E. M. Alexander, manager): Rice's A Night at the Circus Oct. 29; good performance to a fine audience. Crow Sisters 8 13.

MOBERLY.—Hegarty's New Opera House (P. Halloran, manager): Mackay Opera co. to full house; fair satisfaction. Crow Sisters opened for a week of repertoire 1; good houses. Railroad Jack 18. Hogan's Alley 20.

CLINTON.—Opera House (Ed Austin, manager): A Night at the Circus 8. Robin Hood, Jr. 10. Railroad Jack 15.

MEXICO.—Ferrer Grand Opera House (Gentry and Worrell, managers): Jane by Lorraine and Barlowe, assisted by home talent, Oct. 25; big house. Dolly, hypnotist. 28-30; small houses. A Night at the Circus 1; good performance to light business. Robin Hood, Jr. 8.—ITEM: Managers Gentry and Worrell, learning that the Lorraine-Barlowe combination had no rights to produce Jane, demanded a percent of the proceeds, which they collected and held till the owner of the copyright was heard from. They believe in fighting play pirates.

FAVETTE.—Opera House (Lee Holladay, manager): M. E. Rice's co. in A Night at the Circus Oct. 27 to good business; audience highly pleased. Jim Thatcher's musical specialty made a hit. Al G. Field's Negro Minstrels 24.

MARSHALL.—Opera House (Bryant and Newton, managers): A Night at the Circus Oct. 26 to good house; excellent performance. Gibson O'Meara co. 25, 29 in Ingomar to fair house; co. good.

ST. JOSEPH.—Tooley Theatre (C. U. Philley, manager): In Gay New York Oct. 25 to fair house; Sowing the Wind 28; light house. W. H. Crane 1. Robert Mantell 3.—CRAWFORD THEATRE (E. S. Brigham, manager): The Paiges second week 25-30 to fair business in repertoire. Ole Olson 2.

LEXINGTON.—New Grand Opera House (J. C. Venable, manager): Tennessee's Pardner Oct. 29; large house; best satisfaction.

FULTON.—Grand Opera House (T. M. Bolton, manager): Dolly, hypnotist. 1-3 to good business. Rice's A Night at the Circus 4.

JOPLIN.—Clubs Theatre (George B. Nichols, manager): E. E. French co. in Lincoln J. Carter's plays Oct. 25-31; co. good; co. best of satisfaction. The French co. gave away 25 to William L. Roberts, who played Faust most satisfactorily to a large audience. Railroad Jack 7.—ITEM: J. W. Williams, business-manager of the club, has resigned his position and organized a co. to play A Cocker Jack in Southwest.

LOUISIANA.—Parks Opera House (E. A. Parks, Jr. and Jr., owners and managers): A Night at the

Circus to good business 2; audience pleased. Ole Olson 13. Al G. Field's Minstrels 24. Colonel Robert Ingersoll 8.—BURNETT OPERA HOUSE (E. W. Young, manager): Barbi Opera co. 11. Lively's Circus 18.—ITEM: Mr. Young, manager of the Burnett Opera House, attached the A Night at the Circus co. claiming to have a contract with it to play his house on the same date; co. gave bond to appear for trial 13.

MONTANA.

HELENA.—Mingo's Opera House: Louis James in A Cavalier of France 1; crowded houses; receipts for evening \$400; excellent performance.—ITEM: Mingo's Opera House changed management this week. Owing to foreclosure of a mortgage aggregating \$100,000 against the Mings, the District Court appointed a receiver to take charge of the Opera House and other property involved. John W. Luke, a prominent member of the Elite of this place, has been appointed receiver, and will henceforth be manager. Mr. Luke is a prominent young business man of this city, and his charge of Mingo's Opera House is a guarantee of satisfaction to the profession generally.

BUTTE.—Sutton's Theatre (Dick P. Sutton, manager): Pleasant Valley, by Proctor's Pleasure Party, Oct. 28; fair business. Dark Side of a Great City 1-7.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Louis James 25-27.

GREAT FALLS.—Grand Opera House (Park and McFarland, managers): John Griffith's Faust to good business Oct. 28; performance fair, but not up to last year. Concert (local) 29 to large house. Louis James 2-3. Tennessee's Pardner 5.

BOZEMAN.—Opera House (A. R. Cutting, manager): Sutton co. in repertoire Oct. 29, 30; good business. The White Crook 8. Bel's Schiller Vaudeville 22.

LIVESTON.—Heffner's Opera House (C. S. Heffner, manager): Union Family Theatre Stock co. of Butte, gave Monte Christo and The Prisoner of Algiers Oct. 27, 28 to small houses; co. good; performances appreciated. Tennessee's Pardner 3. Cathoon Opera co. 18. Katie Putnam 22.

MISSOULA.—Union Opera House (John Maguire, manager): Harry Martell's South Before the War Oct. 27 to a big house. John Griffith in Faust delighted a good audience 23. Altha Heywood 1.—ITEM: Theatrical business here is much better than it has been in a long time.

NEBRASKA.

Kearney.—Opera House (E. L. Napper, manager): E. Y. Pearson's Stock co. in The White Squadron, The Police Patrol, The Land of the Midnight Sun Oct. 25-27; fair business, inclement weather interfering; one of the best popular attractions that have appeared here. Mendelssohn Quartette 25; fair business; excellent satisfaction. The Baltimoreans, booked for 5, 4, canceled. Beach and Bowers' Minstrels 15.—ITEM: Jack Lodge, formerly of Lincoln J. Carter's forces, who is at present managing the Pearson Stock co., will soon return to Los Angeles, Cal. where he will assume the management of the Burbank Theatre.

PRESTON.—Love Opera House (George J. Codding, manager): Ole Olson delighted a large audience Oct. 29. Salisbury's Orchestra 12.

GRAND ISLAND.—Bartenbach's Opera House (H. J. Bartenbach, manager): A. Y. Pearson's Stock co. Oct. 28-30 to good business, presenting The White Squadron, Police Patrol, and Land of the Midnight Sun; good satisfaction. Litt and Davis' She 12. Beach and Bowers' Minstrels 13.

NORTH PLATTE.—Lloyd's Opera House (Warren Lloyd, manager): House dark until Nov. 20, when Howard's Pony and Dog Show will appear.—ITEM: Colonel W. J. Cody (Buffalo Bill) was here this week and left 2 for Wyoming. Colonel Cody is Mayor of Sheridan, Wyoming. His Wild West Show will open in New York in March.

LINCOLN.—The Lanning (J. F. Lanning, manager): In Gay New York Oct. 28. Tennessee's Pardner 30 to fair house; good performance. Ole Olson 1 to fair house; audience pleased. William H. Crane 2. Robert Mantell 4.—THE FUNKE (F. C. Zehring, manager): W. J. Bryan 1; packed house. Local minstrels 2. Philharmonic Orchestra 3. Litt and Davis' She 5, 6. J. D. Flynn 9. Local minstrels 10. Professor Howard's Dog and Pony Show 12, 13.

HASTINGS.—Kerr Opera House (W. S. Schellak, manager): Pearson's Stock co. 1-4. Litt and Davis' She 10. Baltimoreans 12, 13. Beach and Bowers' Minstrels 16.

NEVADA.

CARSON CITY.—Opera House (George W. Richard, manager): The veriscope Oct. 27, 29 to fair business. Johnson's U. T. C. co. 2.

VIRGINIA CITY.—Piper's Opera House (E. Piper, manager): Dan A. Stuart's veriscope of Corbett-Fitzsimmons contest Oct. 11, 12 to fair business. Johnson's U. T. C. co. 3.

NEW HAMPSHIRE.

MANCHESTER.—New Elm Street Theatre (George S. McFadden, manager): Joe Ott in The Star Gazer 1-3 and matinee; pleased large houses; co. excellent.—ITEM: Opera House (E. W. Harrington, manager): Waite's Comic Opera co. 1-4 opened to good houses at popular prices. A Contented Woman 8.—ITEM: Joe Ott labored under a disadvantage on the opening night, the result of a cold which he spoke of his speech that it was with difficulty that he spoke his lines.

CLAREMONT.—Opera House (O. B. Rand, manager): McKittick and Jones Specialty co., booked for 5, failed to materialize. Park Sisters and John T. Griley 10. A Yankee Drummer 13.

CONCORD.—White's Opera House (B. C. White, manager): The Pay Train amused a fair audience Oct. 30. Richards and Canfield in My Boys (return); 2; fair and enthusiastic audience. Frank Jones in A Yankee Drummer 5. Reeves' Band 8. U. T. C. 13. Gayest Manhattan 15. San Francisco Minstrels 17.—ITEM: W. H. Gould, of this city, joined The Pay Train here.

NASHUA.—Theatre (A. H. Davis, manager): Alma Chester co. closed a week's engagement Oct. 30 to crowded houses. Gayest Manhattan to a full house 1; the co., scenery and costumes gave satisfaction. The Pay Train gave general satisfaction 2. Frank Jones in A Yankee Drummer 4.

PORTSMOUTH.—Muncie Hall (J. O. Ayers, manager): Maud Hillman co. closed a week's engagement Oct. 30; performances satisfactory and receipts the largest in history of house. Richards and Canfield presented My Boys for benefit of local students to a large and pleased house 1. Ebra 4. Blue Jeans 10.

DOVER.—City Opera House (George H. De Meritt, manager): Rhea, booked for 3, canceled. Eastman's Orchestra gave a concert to medium house 2.—LOWELL'S OPERA HOUSE (J. J. Hunsan, manager): The Pay Train had two good houses 1, 2. A Wild Goose Chase 4-4.

EXETER.—Opera House (J. D. P. Wingate, manager): Brooke's Marine Band gave a fine concert to poor business Oct. 30. H. Henry's Minstrels 1. S. R. O. 3; general satisfaction. Whitmore and Martin's Comedy co. 8-13. San Francisco Minstrels 15. A Wild Goose Chase 17.

NEW MEXICO.

ALBUQUERQUE.—Grant's Opera House (L. A. McRae, manager): Bitter Theatre co. in repertoire 25-30; good co.; fair business despite inclement weather. Of the co. Edward Kelly, John Waldron, Asa L. Willard, and Milly Stevens are deserving of special mention. Mr. Willard particularly so.

NEW JERSEY.

NEWARK.—Theatre (J. Bard Wortell, manager): Primrose and West's Minstrels 1-4; George Prince heads a co. of excellent artists who furnish an entertainment first-class in every respect, and free from any objectionable features; Raymon Moore's singing was a pleasing feature; George Wilson proved effective as a laugh provoker, while Milt G. Barlow was most cordially received; business very good. In Gay New York 4-8. Cherry Pickers 15-20.—JACOBI'S THEATRE (M. J. Jacobs, manager): George W. Jacobs, representative: The Sporting Duchess tested the capacity of this house 1-4; performances were up to the usual excellent standard of this co. Robert Downing 8-13. Chimmie Fadden 15-20.—

COLUMBIA THEATRE (L. Wornser, manager): Down in Dixie 14; the co. is a competent one, and gave general satisfaction. The Pickens Band proved especially amusing; opened 13 a very stormy night to a fair house. The Smugglers 8-10. The Band of Cain 11-13. Dan McCarthy 15-20.—KATZBERG AUDITORIUM: Anton Seidl and his Metropolitan Orchestra, with Madame Julie Rive-King as soloist, gave a delightful concert 2; each number was rendered in a faultless manner; Madame King in her selection was enthusiastically welcomed.—ITEM: Edward Starke, of this city, is treasurer of the Metropolitan Theatre, New York.—Politics caused a drop in the theatrical business the latter part of week 25-30.—Lodge No. 28, T. M. A., will hold a social 21.

ELIZABETH.—Lyceum Theatre (A. H. Simonds, manager): Drake's Military Band in connection with Edison's projection to S. R. O. Oct. 29. Little Jack Horner, presented by James B. Mackie and Louise Sanford to fair houses, matinee and night. 30 William Jerome's Herald Square Comedians drew a well filled house 2, and gave a bright and clever performance. The numerous specialties are excellent. The Gossamer 17. Pudd'nhead Wilson 18.—STAR THEATRE (Colonel W. M. Morton, manager): The Corbett-Fitzsimmons veriscope drew fair house 1-3; exhibitions satisfactory. A Big Heart, with John J. Black and a competent co. to a fair house 4; performance good. Corbett Payton 15-20. Land of the Living 24. Martin's U. T. C. 25, 28.—ITEM: Mase Edwards, business-manager of the Star Theatre, severed his connection with that house Oct. 29 to assume the management of the Music Hall, Plainfield, N. J.—A Coast of Many Colors will play a return engagement at the Lyceum 25.—The final concert by the Drake Military Band will be given 5 at the Lyceum Theatre.—The annual benefit of Elizabeth City Lodge No. 28, B. P. O. E., will be held at the Star Theatre 30.—Cecil J. Lionel, of A Big Heart, closes at Paterson, N. J., 13, and will join George France's Repertory.

WASHINGTON.—Bratt's Music Hall (George M. Dawes, manager): O'Hooligan's Wedding delighted a packed house Oct. 24; co. looked for a return date in March.

ORANGE.—Columbus Theatre (John T. Platt, manager): Dan Sully in O'Brien the Contractor 18.—ORANGE MUSIC HALL (George P. Kingsley, manager): Anthony Hope's reading drew a big house Oct. 27; proceeds for charity.

DOVER.—Harris Lyceum (Harris Brothers, managers): Jean Benolds Oct. 28-30; good business; performance satisfactory. John L. Sullivan 6. The Kid and the Yellow Kid 12.

HOBOKEN.—Lyric Theatre (H. P. Soulier, manager): Under the Polar Star Oct. 29-30 to excellent houses; performance good. John L. Sullivan 1-3 to fair business. A Jay in New York 5, 6. Margaret Mather 8, 9. The Chain of Destiny 10-15.

DOVER.—Baker Opera House (William H. Baker, manager): John J. Black in A Big Heart 6. Little Trifle 9.

RED BANK.—Opera House (C. E. Nielsen, manager): A. Q. Scrimmon's The Burglar delighted a fair audience 1; co. good. Eight Bells 4. A Trip to Countown 17.

PATERSON.—Opera House (John J. Gotschling, manager): Edward Harrigan in The Grip Oct. 29-30 to fair and delighted audiences. Eight Bells 1-3 to large houses; co. same as on former appearance of this season. Span of Life 4-6. John L. Sullivan 8-10. Primrose and West 12, 13.—EDEN THEATRE (H. E. Evers, manager): Manhattan Club Burlesque co. 25-30 to good business. Collins, assisted by a competent co., pleased; co. and very good. The American Girl 1-4. A Big Heart 8 13.

TRENTON.—Taylor Opera House (O. H. Butler, manager): Shore Acres Oct. 30. Archie Boyd's fine acting as Nathaniel Barry was the feature of the performance; business good. James J. Corbett received an ovation 2, when he appeared in A Naval Cadet before a large audience; receipts \$700. John L. Sullivan and his excellent vaudeville co. 4 attracted a \$400 house. Payton's Big Comedy co. 8-13. A Trip to Countown 15, 18. Dan Sully 17. Pudd'nhead Wilson 19. Wang 20.

PLAINFIELD.—Stilman Theatre (George Willey, manager): A Jay in New York 4; satisfactory performance to fair business.

PERTH AMBOY.—Music Hall (George Seearles, manager): Edison's Projectoscope and Concert co. Oct. 28; fair house; audience pleased. William Jerome's A Jay in New York 3; small house; audience highly pleased.—ITEM: Nick Conway has lately joined William Jerome's co., and is making a hit with his laughing song.

ASBURY PARK.—Park Opera House (W. H. Morris, manager): Spauld's Comedy co. Oct. 25-30 to good houses; performances excellent. Eight Bells 5. Dark 8-13. The Way of the World (local) 17.

NEW YORK.

ALBANY.—Harriman Theatre (Woodward and Voyer, managers): The Cherry Pickers Oct. 29 to a fair audience. In the cast were Jennie Lattier, Robert T. Haines, Ralph Delmore, R. V. Ferguson, Charles Rowan, and Stella Zanoni. Willie Collier, Louise Allen, and a large co. in The Man from Mexico were amusing 1. The Highwayman was well seen before a large audience 2. In the cast were Jerome Sykes, Joseph V. Maza, Harry M. Donough, Van Rensselaer Wheeler, George O'Donnell, William S. Corliss, Hilda Clarke, Maud Williams, and Nellie Braggins. Archie Boyd in Shore Acres 3. Francis Wilson in Half a King 4. Gayest Manhattan 8.—LELAND OPERA HOUSE (C. H. Smith, manager): Hal Reid's Human Hearts 2-30 proved interesting to large houses. The hero in Eulalia Bennett's Ether Ruiner as Ruth Larkin has a small part, but makes all she can of it. John Germon and Mrs. William Robyns have the most difficult parts, and they play them well. Elmer Vance's Patent Applied For, with all its stage and mechanical effects, did a good business 1-3; the specialties included singing and dancing by Beatrice E. W. Hanna, and Charles Barry. Katie Rooney in A Girl from Ireland 4-4. A Railroad Ticket 8-10. Brother for Brother 11-13.

SYRACUSE.—New Writing Opera House (M. Reis, house; J. L. Kerr, manager): James O'Neill in Monte Cristo, The Dead Heart, and The Courier of Lyons pleased good houses Oct. 25-30. Miss Francis of Yale duplicated its success of last season 2, 3. The Highwayman 4-6. Esther Lyons' lecture 8. Highwayman 14. Anthony Hope 10. A Husband by Deputy 12, 13.—BASTABLE THEATRE (Frank D. Hennessy, manager): Francis Wilson in Half a King 2, 30 drew large houses and gave his usual good performances. Cole and Johnson and co. of negroes gave a bright show in A Trip to Countown which was well patronized 4-3. The Tarrytown Widow 5, 6. The Real Widow Brown 8, 9. Chicago Marine Band 10.—GRAND OPERA HOUSE (George A. Edes, manager): The Rays in A Hot Old Time gave an amusing and clever performance 28-30 to large attendance. Kismet 1-3; business fair; performance poor. Shannon of the Sixth 4-4. Isham's Octonians 8-9. A Jay in New York 11-13. Shall We Forgive Her 15-17. The Tornado 18-20.

TRIO.—Rays's Opera House (Gardner Band, manager): Veriscope of Corbett-Fitzsimmons. Light Slates, Inc. The Circus Girl, The Colonel's Daughters, The Judge's Wife, and A Fair Rebel; performances and business good. Willie Collier and a good co. presented The Man from Mexico 2 to good house. Katie Rooney in The Girl from Ireland 2; fair house. Isham's Octonians 4; fine house. Katie Rooney 5, 6. Brother for Brother 8-10. Dan McCarthy 11-13.

POUGHKEEPSIE.—Collingswood Opera House (E. B. Sweet, manager): A Contented Woman Oct. 27 with Belle Archer in the title-role pleased a fair audience; performance not up to the standard. The Cherry Pickers 30 to only fair business on account of inclement weather; performance good. Shore Acres 1 was enjoyed by a fair audience; performance good. Patent Applied For 4. Francis Wilson 5. Pudd'nhead Wilson 12. Sunshine of Paradise Alley (return engagement) 18. Victor Herbert's Band 29.

LYONS.—Memorial Hall (John Mills, manager): George Mayo in Pudd'nhead Wilson 1 to large house at advanced price; performance ever given here. The Tornado 4. Henshaw and Ten Broeck 9 canceled. Brooke's Chicago Marine Band 11. Shore Acres 17.

ROCHESTER.—Lyceum Theatre (A. E. Wolf, manager): Robert Downing, supported by an excel-

WALTER E. PERKINS

The original A. KEENE SHAWER (title-role) in MY FRIEND FROM INDIA. AT LIBERTY. 39 West 21st Street.

lent co., appeared in The Gladiator and Othello 1-3; attendance large. Pudd'nhead Wilson attracted large audiences 4-6. The Highwayman 8-10.—COOK'S OPERA HOUSE (S. S. Shubert, manager): The Privateer 13. Hoyt's A Black Sheep, with Otto Harlan in the lead, amused excellent house 4-6. Shannon of the Sixth 8-10.—ACADEMY OF MUSIC (Louis C. Cook, manager): The Real Widow Brown pleased its audience 1-3; co. magnificent. Montezuma of Mexico 4-6; excellent business. The Tornado 11-13.

JAMESTOWN.—Allen's Opera House (H. F. Allen, manager): Darkest America Oct. 22 by the John W. Vogel co. to a packed house. The Tornado 28 to a fair house considering this was the fifth time it has been here. Daniel Bryan co., began a week's engagement 1, opening in My Partner to capacity, and gave a very good performance. They are a very evenly balanced co., and work together very nicely. Victor Herbert's Band 12.

AUBURN.—Burtis Opera House (E. S. Newton, manager): Coon Hollow did a light business Oct. 28. Arnold Wolford co. opened for a week 1 to a crowded house. Pudd'nhead Wilson 8. The Tornado 10. Henshaw and Ten Broeck 12.

HUDSON.—Opera House: Henshaw and Ten Broeck in Dodge's Trip to New York Oct. 30; excellent performance to a crowded house. They were persuaded to stay over until 1, when they repeated their previous success. A Trip to Countown 5. A Railroad Ticket 6.

LOCKPORT.—Hodge Opera House (Knowles and Gardner, managers): Christopher, Jr., drew a fair audience Oct. 30; greatest hit of the season. Shannon of the Sixth 2 drew big business and gave satisfaction. Kismet 5. Shore Acres 15. Hogan's Alley 20.

CORTLAND.—Opera House (Wallace and Gilmore, managers): Katie Rooney in The Girl from Ireland 1 to small but pleased audience. The Real Widow Brown 4. Bessie Morton 8-13. Victor Herbert's Band 16. A Railroad Ticket 18. Claire Tuttle 22-23.

PHILMONT.—Opera House (Thomas M. Dornan, manager): Bates Bros. co. did good business Oct. 18-22; co. excellent. Lettie Wright scored a hit. Irene Taylor co. 15-21. Fitz and Webster's A Breezy Time 23.

OSWEGO.—Richardson Theatre (J. A. Wallace, manager): Pudd'nhead Wilson Oct. 28; large house; satisfactory performance. Ladies' Symphony Orchestra 2; light business; pleased well. The Tarrytown Widow 4. The Real Widow Brown 4. Henshaw and Ten Broeck 8. Shannon of the Sixth 12. Shore Acres 15. The Tornado 18. James Young 22.

POUNY VAN.—Sheppard Opera House (C. H. Sheppard, manager): A Trip to Countown Oct. 27 to a large and enthusiastic audience. The Tornado 8. Henshaw and Ten Broeck 12.—ITEM: Manager Sheppard spent several days in Chicago last week.

UTICA.—Opera House (H. E. Day, manager): James O'Neill in Virginia drew a fair and pleased audience Oct. 27. The Cherry Pickers pleased a large audience 23. Katie Emmett in The Waifs of New York drew top-heavy houses 20, 23. Francis Wilson and his party co. presented Half a King 1, and in spite of a drizzling rain were greeted by a good sized audience who greatly enjoyed the performance. Pudd'nhead Wilson 9. Esther Lyons 10. Shore Acres 11. Welsh Prize Singers 13.

GENEVA.—Smith's Opera House (F. K. Hardison, manager): Pudd'nhead Wilson 2; S. R. O.; delighted audience. Boston Ladies' Symphony Orchestra 3. The Tornado 8. Henshaw and Ten Broeck 10. Joe Hart in The Tarrytown Widow 12. Victor Herbert's Band 15. A Trip to the Circus 18. James Young 19.

WAVERLY.—Opera House (J. K. Murdock, manager): Animatoscope 3.

NORWICH.—Clark Opera House (L. B. Bassett, manager): Boston Ladies' Symphony Orchestra Oct. 27 pleased; S. R. O. A Trip to the Circus failed to appear 30. Katie Rooney was to have presented The Girl from Ireland 2, but on account of illness was unable to leave her hotel, and without the star the co. gave a poor performance to a good but disappointed audience. The Real Widow Brown 12. The Tornado 22.

ROCHESTERVILLE.—Shattuck Opera House (S. Osocki, manager): Daniel R. Ryan and his excellent co. closed 20; crowded houses throughout engagement. Bills latter half of week were A Lost Paradise, Ingomar, East Lynne, and The Circus Girl. Ladies' Symphony Orchestra 5.

ELLENVILLE.—Masonic Theatre (E. H. Munson, manager): John J. Black in A Big Heart to a small house 1; audience pleased; rainy night. Flak's Jubilee Singers 10. Band concert (local) 19. Coon Hollow co. 25.

MIDDLETOWN.—Casino Theatre (H. W. Corey, manager): A Big Heart Oct. 27; poor house; performance weak. The Span of Life 3; good house; not up to the standard.—ITEM: The Casino has been rented for ten nights to an evangelist.

CORNING.—Opera House (H. J. Sternberg, manager): A Southern Romance Oct. 29 to good business; audience delighted; co. first class and scenery beautiful; the co. was booked for but one performance, but upon the urgent request of the Opera House management the performance was repeated 30; this was the first production outside of New York. Victor Herbert's Band 17. Shore Acres 22.

ONEONTA.—Metropolitan Theatre (W. D. Fitzgerald, manager): Elmer E. Vance's Patent Applied For Oct. 30 to a good house; co. very good. Veriscope 1, 2 to fair business. Flinnigan's Courtship 10.—ITEM: The new theatre is fast nearing completion, and Manager Fitzgerald is looking some first-class attractions.

WATKINTON.—City Opera House (E. M. Gates, manager): Lincoln J. Carter's Pat. Appl. Oct. 28; business light. Minerva Dorr in Kismet 27 to fair house. Pudd'nhead Wilson 29 to large and pleased audience. The Tarrytown Widow 2; good business. A Husband by Deputy 11. Shore Acres 12.

ITHACA.—Lyceum (M. M. Gutstadt, manager): Francis Wilson's Opera co. highly pleased a crowded house Oct. 28. Broadway Theatre co. in The Highway

sent Mr. Beane from Boston to two fair houses 30, giving satisfaction. Kennedy Players opened for a week in repertoire 1 to big business and gave satisfaction. Bates Brothers Comedy co. 8-13.—BLAUZ THEATRE (A. A. Fenyesy, manager): Katie Rooney in The Girl from Ireland was well patronized 25-30; audiences pleased. The Manhattan Burlesque and Comic Opera co. featuring Sam Collins entertained good houses 1-3. Rose Sydel's London Bolles 4-6. William Jerome's Herald Square Comedians 8-10.

YONKERS.—MUSIC HALL (W. J. Bright, manager): James J. Corbett 2 in A Naval Cadet; crowded house; good performance.

FULTON.—STEPHENS OPERA HOUSE (William C. Stephens, manager): Professor Hawks, humorist, 1 to fair house; excellent entertainment. Annie Christie Hanson 8-13.

MT. VERNON.—PEOPLE'S OPERA HOUSE (F. J. Ring, manager): May Smith Robbins in Little Trizix 6.

ODDENSEBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Edwin F. Mayo in Pudd'nhead Wilson Oct. 31; fine performance to large audience. Joe Hart in The Tarrytown Widow pleased a fair-sized audience 1. Veriscope 8, 9.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Lillian Kennedy Oct. 29 in The Deacon's Daughter gave satisfaction to a large audience. Claire Tuttle's Comedy co. 13, presenting A Child of Nature and Driven from Home to light business; co. and performances poor. Annie Mitchell, booked for 4-6, canceled. Finnigan's Fortune 8. Brooke's Marine Band 10. Welsh Prize Singers 15.

PISCATAWAY.—ACADEMY OF MUSIC (C. and G. Pentile, managers): The Span of Life 2 gave satisfaction to fair house. McCarthy's Mishaps 11.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Daniel Sully Oct. 16 in O'Brien the Contractor; good business; performance satisfactory. The Tornado 4 to good and pleased audience. The Heart of Chicago 23.—ITEM: Manager Heckman is improving greatly the outside appearance of the Opera House.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): Katie Emmett in The Waifs of New York to large house 4; audience well pleased. James A. Herne 11.

BALLSTON SPA.—SANS-SOUCI OPERA HOUSE (William H. Quinn, manager): Madge's A Railroad Ticket, backed by Bart Harvey and Laura Elgar, gave satisfaction to good business 11. The Heart's Home 20. Wilson Comedy co. 15-31.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Henshaw-Ten Brock co. presented Dodge's Trip to New York Oct. 29 to fair business, but deserved better; best farce-comedy ever seen here; returns engagement booked for Dec 15. Shore Acres 2 delighted a large audience. A Trip to Coontown 4. The Span of Life 8.

PORT JERVIS.—OPERA HOUSE (Jacob Kadie, manager): Always on Time Oct. 14; attraction still at attendance medium. The Gorgo 6. Mr. Beane from Boston 1; good business; clever performance. Little Trizix, booked for 3, canceled. Spears' Comedians 15-30.

AMSTERDAM.—OPERA HOUSE (George McClimph, manager): Katie Emmett in The Waifs of New York Oct. 29 pleased a fair audience. Shore Acres delighted a big house 4. The Gelsa to a crowded house 5; good co.; opera well rendered. Brooke's Marine Band 15.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): The Span of Life 8. Pudd'nhead Wilson 12. The Sunshine of Paradise Alley (return date) 17.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Side Tracked to fair business Oct. 22; performance fair, but leaves room for improvement. Kismet 11. Brooke's Marine Band 15.

CONES.—LARKIN HALL: Chicago Marine Band 5. **HALONE.**—OPERA HOUSE (H. A. Putnam, manager): The Fast Mail to packed house Oct. 30; performance satisfactory. McKittick and Jones Specialty co. 11-12.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (W. J. Blackburn, manager): Aiden Benedict Oct. 23 in Fabio Romani to a well pleased house; business satisfactory. R. E. Graham in Who's Your Friend 27; performance excellent; business satisfactory. Richards and Fringle's Minstrels 30; large audience; satisfactory business. Cora Van Tassel in repertoire, presenting The New Hidden Hand and Little Officer, to light business 1-3. The Burglar 8.

GOLDSTON.—MERRIMAN OPERA HOUSE (B. H. Griffin, manager): Fabio Romani Oct. 26 to small but well pleased audience. Darrell Vinton co. 4-6. Cora Van Tassel 6-10.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Dan A. Kelly co. Oct. 26-30 in Outcasts of a Great City, The Shadow Detective, and After Seven Years; performances good; attendance fair. McFee's Matrimonial Bureau 1; fair performance; attendance good.

RALEIGH.—ACADEMY OF MUSIC (Crawford and Ponce, managers): Human Hearts 10.—MERRIMAN OPERA HOUSE (George D. Moore, manager): McFee's Matrimonial Bureau 8. Cora Van Tassel 15-30.

FAYETTEVILLE.—OPERA HOUSE (Will C. Dodson, manager): Aiden Benedict in Fabio Romani Oct. 30 pleased a fair audience; Grace Hunter in her first place with the feature of the performance. Cora Van Tassel 4-6. The Burglar 12.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Richards and Fringle's Minstrels Oct. 28 to 30; E. O.; fine performance. McFee's Matrimonial Bureau 4; fair business; audience pleased. Woodward-Warren co. 8-13. Darrell Vinton 15-17.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Giffen-Neill Stock co. Oct. 28-30 in The District Attorney, The Jit, A Social Highwayman, and Inco; to very light business, no doubt owing to the manner in which the attraction was billed and to the fact that so many poor repertoire co. have played our city in the past. The co. is a strong organization and deserves liberal patronage. Francis Jones in Old Madrid 2. Mamie Gilbert, elocutionist, 3. Veriscope 5. Calhoun Opera co. 9. Katie Putnam in Tom Tuck's Kid 18. At Gay Coney Island 19. The Pulse of New York 23. The Gay Coney Island 24. A Milk White Pig 27.—ITEM: Josephine Randall, of the Giffen-Neill co., was given a reception while here.—Mrs. M. W. Miller, of this city, and sister of Jennie Dalley, of the Giffen-Neill co., died Oct. 26, of pleuro-pneumonia.—Fargo is one of the best one-night stands in the Northwest, as will be proven by the business done this season by every attraction deserving patronage.—The Giffen-Neill co., hereafter will be known as the Neill Stock co., and Mr. Neill is having some very attractive paper printed. ALBON BOURAKER

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): Busch and Bowers' Minstrels 1. Katie Putnam 14.

GRAPTON.—OPERA HOUSE (W. W. Robertson, manager): Busch and Bowers' Minstrels Oct. 27 to poor house; performance not very satisfactory.

MINNAPACK.—ATTENSHUN (J. D. Wakeman, manager): Minstrel of the Bases (local) to enthusiastic audience; receipts, \$200. New York Symphony Club 15. Blie's Schiller Vaudeville 27.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): The Girl from Paris to fair business Oct. 26 considering that it was a return engagement within a month. The burlesque was presented in the same acceptable manner, having undergone little change in the cast and general production. Anton Seidl and his superb orchestra to the capacity of the house 28. It was a veritable musical feast, the concert in its entirety being the finest ever heard here; Madame Julie Rive-King, the famous pianist and only soloist, was heartily received. Kid McCoy and an aggregation of pugilists 12.—PARK THEATRE (Harry E. Feicht, manager): Shanty Town 2-30; 8 R. O. Tom Nawn in his delineation of Irish characters is not only funny but truly artistic. His support was good. Helen Russell Burlesque co. 1-3; good business. The opening and closing burlesques were painful in the extreme, and the few specialties in the olio were only fair.—MEMORIAL HALL (Soldiers' Home): Hogan's Alley to crowded house 25; the play was well received.—ITEM: The flutist of

Seidl's orchestra had an attack of epilepsy during the concert, and created some excitement in the vast audience.—James E. Sullivan, who plays Hans in The Girl from Paris in such excruciatingly funny manner, severed his connection with the co. 30.—Fred C. Dickson, of Indianapolis, paid a flying visit 28.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): An opera co., headed by Frank Deshon and Hilda Hollins, gave Madeline, or the Magic Kiss Oct. 29, 30; poor performance to poor house. Victor Herbert's Band played a large and critical audience 31. A Southern Romance 1, 2 to the smallest houses ever assembled in this theatre. To the credit of the co., however, be it said that the work was not slighted in the least. The play is a pleasing love story, and was finely staged.—Finny Ridge 10. Nan from Mexico 12, 13.—PEOPLE'S THEATRE (S. W. Brady, manager): Blaney's A Hired Girl to big business 28-30. The co., with the exception of Kelly and Sweetman, was very poor, and the piece is decidedly vulgar. In direct contrast to the above was the co. presenting Blaney's Electrician 24. Every member was good; the piece is strong, being above the average melodrama in plot and action.—AUDITORIUM: The Burton Holmes lectures 13 to fine houses, notwithstanding inclement weather.—ITEM: Fannie Fields, of The Hired Girl co., is confined to her room at the hotel with serious throat trouble. The co. had to go on without her.—The management of the Valentine has distributed charts of the house among its patrons, and says may now be ordered by telephone, and are delivered by messengers without extra charge.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, general manager; Ad Miller, business manager): The Magic Kiss was presented Oct. 29 by a good co. to fair business; Hilda Hollins and Frank Deshon did well in their respective roles, but the chorus did not seem to be trained in the proper manner. Stuart Robson with a good co. gave The Comedy of Errors, She Stoops to Conquer, and The Henrietta 29, 30 to good business. Mr. Robson gave a splendid interpretation of the several parts, and the minor roles were handled in a masterly manner. Victor Herbert with his matchless band gave one of his splendid concerts 2 to a well filled house. Every number was a gem, and when he rendered Fred Wedderburn's "Hot Foot See" the applause was deafening. Roland Reed 3, 4. At Finny Ridge 8, 9. Primrose and West 11. Prisoner of Zenda 12, 13.—HIGH STREET THEATRE (Albert Ovens, manager): Morrison's Faust 25-30. Mile Am's Monarchs 1-3 did well; co. acceptable. Shanty Town 4-6. The Electrician 8-10. Montezuma of Mexico 11-13.

AKRON.—ASSEMBLY THEATRE (W. G. Robinson, manager): Henderson's Hyperions 1-3 canceled. Gus Hill, Novelties 6. Van Dyke and Eaton co. 6-13. O'Brady's Election 15.—GRAND OPERA HOUSE (W. A. Robinson, manager): Frederick Warde in Iskander Oct. 29; large and enthusiastic audience; performance excellent. The Real Widow Brown 30; medium audience; performance fair. In Atlantic City 1; large audience; play medium. Beatha O'Connell 2, 3 canceled. The Heart of Chicago 6. Veriscope 10. Kismet 11. James O'Neill 13.—ITEM: Akron Lodge No. 353, B. P. O. E., attended Iskander in a body. W. D. Eaton, of Cleveland, the play's author, was present and made a short address.—The Grand Opera House has booked for Thanksgiving evening Morrison's Faust providing no other co. is allowed to produce it prior to that time. Book's Players intended playing it Oct. 21. Manager W. A. Robinson said he would not allow them to play it, and would close the house for that evening. Madame Book said Faust must be presented. Mr. Robinson held out and won the day. The Books played Beyond Recall instead.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): Van Dyke and Eaton co. Oct. 21-29 to E. O.; audiences demonstrative in their approval. Andrews Opera co. 25, 26 in Pirates of Penzance, Martha, and Sebastian Girl; large business 29; small house 30. Creston Clarke 2. The Girl from "Prisco 4. Mr. and Mrs. Ross Whyatt 10. Eliza R. Spencer 15. Veriscope 15, 16.—ITEM: Charles Bassett joined the Andrews Opera co. here and received an ovation.

CALDWELL.—OPERA HOUSE (Ryan and Friedman, managers): Washburn's Minstrels to 8 R. O. Oct. 29; performance good.

CIRCLEVILLE.—GRAND OPERA HOUSE (Steve J. Henry, manager): Madame Sans Gene Oct. 29; most finished production of the season. Hogan's Alley 1 to fair business. Yale's Devil's Auction 12.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Hennessy Leroy in Other People's Money Oct. 29; excellent performance to a good sized and very appreciative audience. Kellar 10. The Gibeys 25-27.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Martin's U. T. C. co. 25, 26. E. O. Eliza R. Spencer 2. Go-Won-Go Mohawk 4.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Veriscope drew fair houses 1, 2.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Owing to several calls having failed to fill dates, house was dark for two weeks. Madame Sans Gene 1 to fair business; great satisfaction. It was one of the best staged plays ever seen here. Victor Herbert's Band met. and Hogan's Alley evening 3.—ITEM: Al Palmer, of the Madame Sans Gene co., had one finger badly hurt in handling a box. Victor Herbert, who has been correct soloist with the Buffalo Bill show this season, has resumed his place in the Market Square orchestra. Alonzo Williams, trombone player with the Barnum band, is home for the season.

STREUBENVILLE.—CITY OPERA HOUSE (Charles Holton, manager): Martin's U. T. C. Oct. 29; good house. A Boy Wanted 1; good house; specialties pleasing.

YOUNGSTOWN.—OPERA HOUSE (Engene Book, manager): Frederick Warde in Iskander 1 to small but delighted audience; best performance of its kind we have had this season. Frank Williams, capable co. in Atlantic City 2 to large audience. A number of clever specialists, including the Boonays and Dolly Montayer, add much to the fun making.

MARTIN'S FERRY.—OPERA HOUSE (Will A. Miller, manager): Diamond Brothers' Minstrels Oct. 29; poor performance to light business. Henderson's Hyperion to fair business 30; performance poor. Macaulay Patton co. 1-6 canceled. The Minstrel's Son; performance good; business to 5, 8, 9. Book's Players 8. McNulty's Visit 10. Our Step-Husband 20.

HAMILTON.—GLOBE OPERA HOUSE (Condon and Smith, lessees): Victor Herbert's Band, assisted by Marie Donovan, gave two most delightful concerts Oct. 27.

FRETONT.—OPERA HOUSE (Heim and Haynes, managers): Madame Sans Gene 5. A Boy Wanted 21.

TROY.—OPERA HOUSE (D. L. Lee, manager): Our Step-Husband, billed for Oct. 29, failed to appear without giving notice. The Strange Adventures of Miss Brown 15. Veriscope 18.

SANDUSKY.—WILKES OPERA HOUSE (Charles Best, manager): Lincoln J. Carter's The Heart of Chicago pleased a large audience Oct. 29; scenic effects fine and acting good. Rice's 1402 delighted a fair audience 2; the inclement weather and election night prevented many from attending. Madame Sans Gene 4. Morrison's The Privater 4. Nellie McHenry 10. Hogan's Alley 17. The Strange Adventures of Miss Brown 20.

GALLEN.—CITY OPERA HOUSE (S. E. Riblet, manager): Tom Nawn in Shanty Town 2 pleased a fair house.—MANAGER OPERA HOUSE (Waldman and Bettig, managers): Dark.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, managers): Morrison's Faust 2. Ferguson and Emerick in McNulty's Visit 13.

NEW LEONINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): A Picnic Party 2 to small audience on account of rain.—ITEM: C. L. Ramsey, manager of A Picnic Party, was for several years editor of the Argus in this city.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): The Girl from "Prisco Oct. 29; fair business; good satisfaction. The Heart of Chicago 1; good business. In Atlantic City 3.

DEPAFANCE.—CITIZENS' OPERA HOUSE (Ed S. Brown, business manager): Robert Downing Oct. 29 in The Gladiator to good business; audience delighted; stage settings fine. Straight from the Heart 4. Colonel Thompson's veriscope 10, 20.

MANFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Eliza R. Spencer presented Romeo and Juliet and The Merchant of Venice Oct. 25, 26 to small audiences, but gave a fine performance as ever were seen here. The Heart of Chicago

20 pleased a good audience; splendid co.; fine scenic effects. A Boy Wanted 13. Van Dyke and Eaton co. 15-20. Clio De Sousa 22.

NEWARK.—MEMORIAL AUDITORIUM (Bossbraugh and Collins, managers): Frederick Warde pleased a large audience Oct. 26 in Iskander. The Great Train Robbery 3; business good. Sam Morris in Old Moneybags 1 to fair business; audience pleased 32.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Book's Players closed week 20, presenting Old Glory, Dr. Jekyll and Mr. Hyde, Rip Van Winkle, to good houses. Martin's U. T. C. 1 to full house.

TEFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): In Atlantic City Oct. 29 to large audience; best performance of the season. Tom Nawn in Shanty Town 3 had a fair attendance and gave general satisfaction.

MARSHALL.—NEW ARMY (G. C. Haverstack, manager): The Girl from "Prisco 29 to a large and appreciative audience. Sam Morris in Old Moneybags 2 to a good house; entire satisfaction. Scenery was worthy of mention. Clarence L. Tomlinson lecture 4. Local concert 9. Morrison Comedy co. 12, 13.

SALEM.—GRAND OPERA HOUSE (Elliott and Golder, managers): In Atlantic City Oct. 30; fair attendance; good performance. The Heart of Chicago 3; good business; splendid satisfaction. The Crystal Gipper 4. O'Brady's Election 10.—ITEM: Perkins Fisher joined in Atlantic City here as assistant business manager.—Manager Robert Elliott, of Warren, Ohio, visited here 3 and reports his house as doing well.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Remenyi Concert co. Oct. 25 pleased a large house. Morrison's Faust Nov 3. McNulty's Visit 9. E. R. Andrews 15. A Boy Wanted 18. Russell's Comedy 22.

CANTON.—THE GRAND (H. C. Barber, manager): The Girl from "Prisco Oct. 29 to fair business. The Heart of Chicago 2 to big house.

LIMA.—PAUNOT OPERA HOUSE (Howard G. Hyde, manager): Jessie Mae Hall closed a week's engagement in repertoire Oct. 30; co. clever; attendance good entire week. A fair house greeted Tom Nawn in Shanty Town 1; performance satisfactory. 1402 4. Madame Sans Gene 9. The Electrician 11.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Washburn's Minstrels to a fair house Oct. 29, giving general satisfaction. O'Hooligan's Wedding 10. Lecker's Comedians 11-13. Kismet 18. McNulty's Visit 20.

UPPER SANDUSKY.—GIBSON'S OPERA HOUSE (Virgil Gibson, manager): In Atlantic City, by Frank M. Wills and an excellent co., 29 to large and enthusiastic house. Mr. Wills made a very favorable impression and was repeatedly encored. Special mention should be made of Pat Rooney, Jr., Harry Wright, and Harry Hastings. Arlington Brothers Nov. 1, 2. Nellie McHenry 9. A Sheriff's Sale, booked for 20, failed to appear.

RAVENNA.—REED'S OPERA HOUSE (Pitkin and Severance, managers): Estelle Kennedy, comedienne, opened Oct. 18 for the week; performance so poor that management canceled contract. Eliza Spencer 25 in The Merchant of Venice to large audience; co. very good.

ADA.—WHITEHIDE THEATRE (O. H. Goldsmith, manager): Estelle Kennedy, comedienne, Oct. 26-30; crowded houses; satisfactory performances. Barbour Theatre co. 8-13.

NORWALK.—GARDNER MUSIC HALL (L. C. Bradley, manager): Van Dyke and Eaton co. 1-4 to crowded houses; excellent repertoire co.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): 1402 2; fair business. Madame Sans Gene 6. Great Train Robbery 10. Gus Hill's Novelties 12. Nellie McHenry 20.

ST. JARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): Gilmore and Leonard's Hogan's Alley co. Oct. 29 to packed house; audience pleased Andrews Opera co. in Fra Diavolo 3 to capacity; performance satisfactory. Veriscope 10-11. Kismet 12. Martell Stock co. 15-17.

WALTON.—BLANK'S OPERA HOUSE (Samuel Waldman, manager): Frederick Warde in Iskander Oct. 29, canceled on account of the illness of Lima, O., of his leading man, M. Herman. Victor Herbert's Band 3. Madame Sans Gene 9.

SUCUNUS.—VOLLATH OPERA HOUSE (V. R. Cheney, manager): Andrews Opera co. 5 produced Fra Diavolo; receipts \$100.

POTEROV.—OPERA HOUSE (E. L. Keiser, manager): The Man in the Iron Mask Oct. 25; fair business; unsatisfactory performance. The Gibeys 1-6 in Angels, the Country Girl, The Gypsy Girl, The Sunny South, Life for Life, The Black Flag, East Lynne, and Masked Monkey; good business; audiences pleased. O'Hooligan's Wedding 11. Morrison's Faust 10.—ITEM: Mrs. Gilney left the co. here, going to Chicago to be treated for a serious affection of the eyes. Miss Leone replaced her in the co.

CHILLICOTHE.—MASSON OPERA HOUSE (E. S. Robinson, manager): Madame Sans Gene Oct. 29; Hill's English Folly co. 29 to fair business; good performance. Hogan's Alley 30; co. not as good as last season's; good house. Turner's World of Novelties 4. A Boy Wanted 9.

Piqua.—OPERA HOUSE (C. C. Sank, manager): Madame Sans Gene 2 with Kathryn Kidder in the title role, to large audience. Veriscope 5, 6. Andrews Opera co. 8.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Remenyi Concert Oct. 29; large house. Colonel Thompson's veriscope 29; small but pleased attendance. Victor Herbert's Band 4. Dark 7-13.

NARCON.—GRAND OPERA HOUSE (Trueman G. Seymour, manager): 1402 31; splendid satisfaction to large crowd. Stuart was the crowning feature. Victor Herbert's Band 4. Nellie McHenry 6. The Heart of Chicago 9. Madame Sans Gene 11. A Black Sheep 15.

MIDDLETOWN.—SORG OPERA HOUSE (W. L. Dechant, manager): Gus Hill's Novelties 26 to a fair audience.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. S. Cowden, manager): Gordon's Repertoire co. 8-10. Morrison's Faust 18.

ZANESVILLE.—OPERA HOUSE (R. D. Schultz, manager): Murray and Mack, booked for Oct. 28, canceled. Morrison's Faust 1. Victor Herbert's Band 4. E. R. Spencer 9, 9. A Boy Wanted 11.

OREGON.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Frawley co. in Christopher, Jr., to big business Oct. 29; performance excellent. Digby Bell 7.

ASTORIA.—FRIEN'S OPERA HOUSE (L. E. Selig, manager): Dark. Trip to Chinatown canceled 23. Dr. Lloyd Cooke, spiritualist, 31.

PENNSYLVANIA.

MANHATTAN CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Daniel Sully presented O'Brien the Contractor to a large and enthusiastic audience 2. Agnes Wallace Villa and an evenly balanced co. in The World Against Her drew a fair house and seemed to give satisfaction 3. The specialties introduced were exceptionally clever. Teachers' Institute 6-12. The White Mahatmas 12, 13. Darkest America 15. Dr. Long's Comedy co. 17.—HANSSEN'S THEATRE (John Hersker, manager): Agnes Herndon and a capable co. delighted a large audience in La Belle Marie 29. Miss Herndon in the dual role of Jean Ingleside and Marie Du Bois made a distinct hit, as did Lillian Boyer and Victor Moley in their singing and dancing turns. George H. Adams' co. in comedy, vaudeville and pantomime gave a very laughable performance, containing some merit, to a top-heavy house 3. Edward Elliott, lecturer, 4. Carroll and Johnson's Minstrels, booked for 5, canceled. Agnes Herndon (return date) 6-13. U. T. C. 16.—ITEM: The Brooklyn Handicap has been added to Agnes Herndon's repertoire.—May Sallor, Daniel Sully's co.—George Werts, a performer in Minneapolis and St. Paul vaudeville houses, has taken up his residence in this city.—Manager Villa says repertoire co. in the West are pirating The World Against Her, some co. changing the name to The World Against Him.—Willie E. Boyer, manager of Daniel Sully, states business is improving, and that his star did well in the coal regions.

E. W. SCHWARTZINGER.

LANCASTER.—FULTON OPERA HOUSE (B. and C.

MAY NOBLE AT LIBERTY LEADS

Heavy, Light Comedy. Address Mission

A. Yecker, managers: James Young and a capable co. in David Garrick and Hamlet played good houses Oct. 29, 30. Payton's Comedy co., playing Alone in London, Woman Against Woman, East Lynne, A Member of Congress, The Banker's Daughter, A Country Politician, and The Octoroon, gave satisfaction to very large audiences 1-4. The fine scenery and specialties attracted Tony West, Emma de Castro, Baby June, Philip Straits, and Harry Macdonald were well received. The co. played Dumas' Denise for the first time here at the matinee 4, and delighted a very large house. Eliza 15. Hennessy Leroy 17. Wang 19.—ITEM: The Payton Comedy co. met with a serious accident on their way from Beaver Falls to this city Oct. 31. The coupling of their baggage car broke, and the other part of the train ran on some distance, and was finally stopped. The baggage car crashed into the rear passenger coach, in which the actors were. The platform was broken, and Manager D. Ramage and his wife, Dora Lombard, who occupied the rear seat, were painfully injured, but although suffering great pain the latter insisted upon appearing on the stage on the opening night. Much of their scenery and properties was badly damaged.—James Young, the proprietor, and several members of his co. attended the social session of the Elks here Oct. 29.—Tom Daily, who had charge of one of the advertising cars of Ringling Bros.' Circus, has returned to his home in this city.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. P. May, manager): Dan Sully Oct. 28 to fair business and good satisfaction. A Prisoner of War (local) 4, under the direction of B. M. Miller, to good and pleased audiences. Agnes Wallace Villa 16. John L. Sullivan 20.

CORRY.—WEEKS' THEATRE (F. L. Weeks, manager): The Tornado Oct. 29 to fair business. A Turkish Bath 1; small business; poor performance. Sol Oppenheimer Dec. 9-11.

POTTSTOWN.—GRAND OPERA HOUSE (George H. Harrison, manager): A Divorce Cure 4 to fair but appreciative audience.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Payton's Comedy co. closed a week's engagement Oct. 30 in The Octoroon; large house; good satisfaction. In Atlantic City 4. The Rays 12. Wilson Theatre co. 15-20. Kellar 16.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): O'Hooligan's Wedding to crowded houses Oct. 29, 30. Always on Time was well given to good houses 1-3.—ACADEMY OF MUSIC (John D. Mishler, manager): James Young gave David Garrick and Merchant of Venice 1, 2.—ITEM: Gertrude Palmer and George W. Larnet spent a few days in this city.—Pixon's Comedians are rehearsing Greater Jay Town and will go out 30.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Robert J. Burdette lectured to over six hundred people Oct. 28; every one pleased. Receipts, \$302. Mr. Burdette is a native of this county.

GREENSBURG.—KRAAGY THEATRE (R. G. Carran, manager): Kellar Oct. 30 pleased a large audience. Stowe's U. T. C. 2; large house; general satisfaction. Washburn's Minstrels 12.

NEW CASTLE.—OPERA HOUSE (M. Reis, manager): Nellie McHenry in A Night in New York closed a good business Oct. 30. Gonzalez Opera co. opened for a week 1 to capacity of the house, presenting Said Pasha in a satisfactory manner.

MANSFIELD.—OPERA HOUSE (Husted and Griggs, managers): Carroll and Johnson's Minstrels 8. Boston Theatre co. 15-17.

ALLEGHTOWN.—ACADEMY OF MUSIC (N. E. Workman, manager): Corse Payton co. Oct. 25-30. Receipts \$2125. A Divorce Cure to small house 1. James Young in The Merchant of Venice 3 to a large audience; performance gave satisfaction. Primrose and West 9. The Land of the Living 9. The Secret Enemy 10. John L. Sullivan 12.—ITEM: Mr. V. D. Bainer, a prominent Elk and the proprietor of the Grand Central Hotel, died 1. His hotel is the favorite stopping place of theatrical co. en route, and he was well known and well liked by the profession.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Concert 28; S. R. O. A Turkish Bath 12.

TARENTUM.—ALHAMBRA THEATRE (George E. Holmes, manager): A Boy Wanted to 8 R. O. Oct. 29; co. excellent. Louis Martinette and Lillie Sutherland deserve special mention. In Atlantic City 6. Washburn's Big Double Minstrels 19.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): Margaret May and an ordinary co. in A Divorce Cure Oct. 30. James J. Corbett in A Naval Cadet 1-6; houses filled all the week to date. Corse Payton co. 6-13.

WILKES-BARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Kennedy's Players Oct. 25-30 to large business at popular prices. The Indiana 1-3. Dan Sully 6-10. Coon Hollow 1

the Regiment, Camille, and My Kentucky Home. Receipts averaged \$300 per night at 10, 20, 30 cents. The Land of the Living 10. The Secret Enemy 13. Daniel Sullivan 15.

KANE.—LYCEUM THEATRE (M. Reis, manager): Vogel's Darkest America to a large and enthusiastic audience 2. specialities good. Gonzalez Opera co. 10-30.—ITEM: We are soon to have another place of amusement on the ground floor.

CURWENSVILLE.—ACADEMY OF MUSIC (A. P. Way, manager): O'Hooligan's Wedding to good business and appreciative audience 3. George H. Adams' Troupe 9. John L. Sullivan 15.

BUTLER.—PARK THEATRE (George M. Burckhalter, manager): Hennessey Leroy presented Other People's Money for the second time here 3; play and on more than pleased a big house. In Atlantic City 5. The Baron in A Hot Old Time 11.—ITEMS: Manager T. D. Mackey, of Other People's Money, reports business flourishing. Hennessey Leroy plays at Reading 24 for benefit Press Club, and later in month at Easton benefit Traveling Men's Association. The co. plays many benefits this season, which speaks well for the star and his support.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): George H. Adams' co. Oct. 28 to a fair house. Mozart Concert co. (star course) to S. R. O. Always on Time 6. A Divorce Case 8.

PAWTUCKET.—GRAND OPERA HOUSE (Griffith and Co., managers): Daniel Sullivan in O'Brien the Contractor played a good house. Darkest America 10.

SCRANTON.—ACADEMY OF MUSIC (Reis and Burdum, managers): N. S. Wood 29-30 in repertoire to light business. The Land of the Living 1-3 to fair business.—LYCEUM (Reis and Burdum, managers): Mr. and Mrs. Russ Whytal 29-30 in fair Virginia to large business. A Black Sheep 2 to a large and delighted audience.

MINERSVILLE.—OPERA HOUSE (Potter and Keat, managers): George H. Adams' Troupe Oct. 28, 30; small business; best vaudeville co. here in years. House dark 1-10. Other People's Money 20. Dr. Jekyll and Mr. Hyde 21.—ITEM: A Trip to Coon-town, looked for 21, canceled. The managers are about to close a contract with William Battenberg to do some work in their house.

WEST CHESTER.—ASSEMBLY BUILDING (D. Boni, manager): For Fair Virginia Oct. 28; fair house. R. E. Graham 5, 6; good house.

BROWNVILLE.—OPERA HOUSE (Cross and Griffin, managers): Stowe's U. T. C. 6. Other People's Money 10.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles E. Jones, manager): A Boy Wanted Oct. 28 pleased a large audience. Martin's U. T. C. 3.

PUNXSUTAWNEY.—WASHINGTON STREET OPERA HOUSE (R. G. McCartney, manager): George H. Adams 10. World Against Her 20.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Stowe's U. T. C. Oct. 28 to S. R. O. Veriscope 2, 3. Tommy Shearer co. 15.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): Stowe's U. T. C. co. 1; house fair; co. did not give satisfaction. O'Hooligan's Wedding 5. George H. Adams 17.

CLEARFIELD.—OPERA HOUSE (Thomas Clark, manager): Stowe's U. T. C. looked for Oct. 28 canceled. Darkest America 6. G. H. Adams 12. Agnes Wallace-Villa 17. John L. Sullivan 19.

MAUCH CHUNK.—OPERA HOUSE (Robert A. Hehring, manager): James Young 4.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Walts, manager): A. S. Lipman in The Indian Oct. 29. Dr. Calverne, hypnotist, 1-3 to small business; satisfactory performance. James Young 5. Coon Hollow 9.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Darkest America to a big house Oct. 28; every one pleased. Other People's Money 30 to fair business; good satisfaction. Wilson Theatre co. opened 1 to S. R. O.; good performance. Gilmore's Band 11. Cole and Johnson 18.

MONROEVILLE.—GAMBLE'S OPERA HOUSE (John M. Gamble, manager): Cinemascope Oct. 28, 30 to light business.

JOINTOWN.—OPERA HOUSE (James G. Ellis, manager): Theatrical business in this city has been very flat during the last week, the only attraction having been Stowe's U. T. C. Oct. 30 to the usual large house, and gave general satisfaction.—CAMPAIGN THEATRE (I. C. Mielher, manager): Dark.—ITEM: The mills and factories have been started up in full blast and a very successful theatrical season is ahead.

WADSWORTH.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Nellie McHenry in A Night in New York Oct. 28 amused a good audience. Darkest America 1 attracted fair attendance. The Tornado 2; light business. For Fair Virginia 3. A Turkish Bath 6. Gonzalez Opera co. 8-13.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Corbett-Fitzsimmons veriscope Oct. 28, 30; fair houses; all pleased. Gonzalez Opera co. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30; very good business; satisfactory performance. Coon Hollow 10. Kennedy's Players 15-20.

DELEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): Stowe's U. T. C. co. to S. R. O. Oct. 24. Vitacope 5.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): The Tornado Oct. 26 to poor house. Hennessey Leroy in Other People's Money to large and pleased audience 20. Veriscope 30. Tommy Shearer co. 14. Peters and Sutton's Minstrels (local) 9. A Black Sheep 11. U. T. C. 17. Washburn's Minstrels 25.

WILLIAMSPORT.—LYCEUM OPERA HOUSE (Moe Reis, manager): Dan Sullivan in O'Brien the Contractor Oct. 30 to fair and pleased audience. The Spookery 14 in The Gaiety Slave. The Circus Girl. A Fair Rebel. Eccle's Girls. Hazel Kirk. The Colonel's Daughter. Inez. The Judge's Wife. The Little Treasure. Mugg's Landing. and Little Miss Mah to fair business and appreciative audiences; co. fair. Darkest America 9.

MARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Herbert Kealey and Effie Shapton in A Coat of Many Colors drew a good house Oct. 28. The play was admirably staged and the costumes of the ladies charming. Miss Shannon, Miss Busby, and Effie Wilton were perfect in their parts and won the sympathy of the audience. Mr. Kealey and Mr. Lemoyne, and Edward See in the small part of Saunders, all handled their parts with fidelity to the author's ideas. Primrose and West's Minstrels 20; a good house, fine programme, and well-pleased audience. Himmelman's Ideal opened in repertoire for a week 1, and have been playing to good business. Beatrice Earle and Chester De Vonde are the leading people in a good all round co., and have won many friends by their good work.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Nellie McHenry presented A Night in New York Oct. 29 to large and enthusiastic house. A Turkish Bath 30 was the poorest attraction that has played here in a long time and had a deservedly poor house. Other People's Money 1 did fair business; good satisfaction. Veriscope 5, 6. Kismet 8. Victor Herbert's Band 1. O'Brady's Election, looked for 4, canceled.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): For Fair Virginia 3 delighted a good audience. Mr. and Mrs. Russ Whytal in For Fair Virginia 2 did excellent work and received liberal applause. Kismet 8. Victor Herbert's Band 12.—ITEM: James N. Myers, who has been stage manager of the Library Theatre since the erection of the house fifteen years ago, has tendered his resignation and will engage in other business. Mr. Myers will be missed by his many friends in the profession.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Heartstone Oct. 28 though pleasing fell somewhat short of expectations; house excellent. Tony Farrell is a typical Irish wit, and Seth Smith, George G. Henery, and Ethel Raynes do uniformly good work. A large and appreciative audience

greeted Panny Rice in At the French Ball 1. The little comedienne is a great favorite in Newport, and this time received her usual well-merited applause. Charles H. Bradshaw as a dissipated rone is capital, while John S. Terry as the shoemaker is excellent. John H. Mack's banjo solos won rounds of applause. The French Masquerade, presented by Friend Fritz, delighted a large audience 3. John Mason in the title-role is excellent. His duet with his beautiful wife, Marion Manola-Mason, appealed to everyone. Mrs. Mason is a charming Suzel, whose rich voice and rustic simplicity would win over the most confirmed bachelor. Miss Uldorn and Messrs. Aiken and Curtis were admirable. Rhea 11. The Gormans 12. Thomas E. Shea 15-20.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The Heartstone Oct. 30 to big house; co. and scenery very good. Reeve's American Band 6.

WOONSOCKET.—OPERA HOUSE (George C. Sweet, manager): Burke's Marine Band Oct. 28 to S. R. O. May Irwin in The Swell Miss Fitzwell 1 had a fair house.

WESTERVILLE.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Savatelle Dramatic co. opened for a week 1 to a medium-sized house. Peck's BadBoy 10.

PAWTUCKET.—OPERA HOUSE (A. A. Spitz, manager): Town Tones 1-3 did a big business. Savatelle Dramatic co. 8-13.—AUDITORIUM (J. W. Micklejohn, manager): Brooke's Chicago Marine Band (star course) Oct. 28; large and appreciative audience. Sibyl Sammis was very favorably received. Roberts Harper, lecture 12. Concert 25.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Kough, manager): Madame Scatchi and co. in concert 28 drew a large and fashionable audience. The great contralto completely filled the measure of her reputation, and she as well as the supporting vocalists received numerous recalls. The Baldwin-Melville co. 26-30; two performances daily to S. R. O. on each occasion. Manager Walter Baldwin reports big business everywhere, and his co. is certainly deserving of it. Such plays as Rip Van Winkle. All the Comforts of Home, and The Lost Paradise are produced admirably at popular prices. Peters and Green Comedy co. opened for a week at popular prices 1 to S. R. O. and made such a favorable impression that big business is assured for the rest of the week. The co. is confining itself to musical and farcical comedies, with the introduction of some excellent specialties. The Baldwin-Melville co. will play a return engagement later in the season.

SPARTANBURG.—OPERA HOUSE (Max Groenewald, manager): Joshua Simpkins 29 by Reno and Curtis' co. to S. R. O.; 250 turned away. McFee's Matrimonial Bureau 2 to fair house. Lillian Murray Knott repeated the great hit she made here last season. Chelso Peruchi and Miss Talbot are the best features in the co. and Daniel A. Kelly in Outcasts of Great City 3, and in Shadow Detective 4, to good business 3; good prospects for 4. Brady's veriscope 10.

ORANGEBURG.—ACADEMY OF MUSIC (P. B. Rosenger, manager): Joshua Simpkins 2 to S. R. O.; performance gave satisfaction. Richard and Pringle's Minstrels 17.

SUMTER.—ACADEMY OF MUSIC (Abe Eyttenberg, manager): Bertram and Willard, aided by local talent, produced The Midnight Fire Oct. 30; performance good; business splendid. Joshua Simpkins 1. Aiden Benedict in Fabio Romani 4.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (H. J. Motrey, manager): Elsie de Tournay and Edwin Lawrence in Richard III, and Cymbeline Oct. 25, 26 to poor business. Ben S. Meers as Richard III and as Iachimo in Cymbeline did splendidly and proved himself an actor of ability. Miss de Tournay as Imogen and Eda Morley as the Queen were well received. George's Minstrels 20, good entertainment to good business. Alf P. Watts and Jack Oliver, the comedians, deserve special mention. Woodward Theatre co. 17-20.

TENNESSEE.

NASHVILLE.—VENDONE (Thomas J. Boyle, manager): The Manhattan Stock co. Oct. 25-30 delighted fair houses, presenting Rosedale, Banker's Daughter, The Celebrated Case, and Mr. Barnes of New York. The Captain of the Nonsuch 1, 2 was presented by a splendid co., including William Bonelli, Rose Stahl, and Helen Remsen, to good houses. My Friend from India 8-10. The Nancy Hanks 25. Captain of the Nonsuch 16, 17.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): Sherman and Morrison in Old Dan Tucker 44.—NEW MASONIC THEATRE (W. A. Sheetz, business manager): The Brownies 3, 4. Secret Service 5, 6.—ITEMS: Over 30,000 people visited the Tennessee Centennial Exposition the closing week, 25-30. The Woman's Department presented Herman Sellstedt, Jr., the popular leader of Keltie and Mason in Who's Who, which has caused every one to feel hopeful. Another week will end the fever epidemic.

COLUMBIA.—GRAND OPERA HOUSE (James Y. Helm, manager): Manhattan Stock co. 1 in Mr. Barnes of New York to a small house, but deserved better.

MEMPHIS.—GRAND OPERA HOUSE: Eugenia Blair opened October 28, but canceled 25 on account of poor business. Keltie and Mason in Who's Who canceled. Secret Service 4.—LYCEUM: The Marie Bell Opera 26 canceled on account of poor business. Mahara's Colored Minstrels to fair houses 29, 30. No announcements.—ITEMS: The yellow fever epidemic has caused most co. to cancel dates. A 48-hour rain has been succeeded by cold weather, which has caused every one to feel hopeful. Another week will end the fever epidemic.

JACKSON.—PYTHIAN'S OPERA HOUSE (Worner and Turchfield, managers): Francis Hughes Concert co. delighted a large audience Oct. 27. On account of quarantine Devil's Auction. Eugenia Blair and Kelly and Mason canceled, but the last named will appear 5. The Captain of the Nonsuch 3.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Charles A. Gardner in Karl the Peddler 1 to small house; good performance. Walker Whiteside in Richelieu 2 to fair audience; performance excellent. Veriscope 4, 6. Scatchi Concert co. 8. A Southern Romance 9, 10.

BRISTOL.—HARMELING OPERA HOUSE (George Mathner, manager): Walker Whiteside in Othello Oct. 30 to good house; play well received. Veriscope 4. Joshua Simpkins 9. Franklin and Miller's Extravaganza co. 11.—ITEM: The management of the Harmeling Opera House has changed. C. L. Buntin having retired, and George Mathner will assume entire control.

CLARKSVILLE.—ELDER'S THEATRE (James T. Wood, manager): Devil's Auction Oct. 30 to excellent business; scenic effects good; play ably presented. Marie Bell Opera co. 1, 2 in Mascot and Fra Diavolo to light business; performance satisfactory. Veriscope 27 to fair audience. Lincoln J. Carter's Tornado 10 (carnival night). A Jolly Night 12.

TEXAS.

WACO.—THE GRAND (Weis and Solomon, managers): Al. G. Field's White Minstrels Oct. 25 to more than tested the capacity of the house, the S. R. O. sign being displayed long before the rise of curtain. Performance was best witnessed here in years; all acts and specialties new and up to date. Al. G. Field, Tommy Donnelly, Billy Van, Ole Young and the Cornelia family of acrobats brought rounds of applause. Receipts over \$200, largest in many seasons at this house at regular prices. My Friend from India 28 to a large audience; performance and co. excellent.—ITEMS: During the Al. G. Field engagement here the members of the co. tendered Eddie Fox, leader of the orchestra, quite a surprise. Fox being his fifty-first birthday, play has been in the business thirty-five years. Toasts were made by

Al. G. Field and Dan Quinlan, and Mr. Fox was the recipient of many handsome presents. Mr. Fox, immediately after the performance, invited the entire co. to the hotel, where a spread awaited them. Speeches were made wishing Mr. Fox many happy returns.—Manager Sid Weis has recovered from his recent spell of dengue fever, but has his hand in a sling, a painful blow being the cause.

DALLAS.—OPERA HOUSE (George Anzey, manager): Al. G. Field's Minstrels Oct. 25-27 to big business. Thomas W. Keene 29, 30 in Julius Caesar. Merchant of Venice, and Richard III. to crowded houses.—ITEMS: Field's Minstrels were entertained 25 by the Elks of this city.—The Dallas Fair and Exposition closed 31. The yellow fever scare and inclement weather caused a decrease in attendance.—The Columbia Opera co. will put in another week in this city, as it was compelled to cancel Houston and Galveston dates on account of fever.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Thomas W. Keene presented Louis XI 30 to good business considering the inclement weather. Governor Bob Taylor delivered 25 his famous lecture, "Fiddie and the Bow," to well filled house. R. E. Graham 5. The Brownies 13. Madame Scatchi 17. Lillian Lewis 20.—ITEM: The ladies of the Shakespeare Club held a reception 30, at which Thomas W. Keene was to be guest of honor, but owing to a slight indisposition he was unable to be present.

TEMPLE.—BLISS OPERA HOUSE (T. J. Darling, manager): House dark Oct. 18-30 on account of canceling of dates by Sowing the Wind. R. E. Graham, and The Real Widow Brown, on account of quarantine. Thomas W. Keene 9. Al. G. Field's Minstrels 10. Secret Service 15.

CLARKSVILLE.—TRILLING OPERA HOUSE (Chas. Gaines, manager): Governor Bob Taylor to S. R. O. Oct. 29; audience pleased. New York Male Quartette 13.

BONHAI.—OPERA HOUSE (William Lammis, manager): Thomas W. Keene in Richard III. Oct. 25 to crowded house; co. strong and was much appreciated.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Columbia Opera co. appeared 25-30, presenting The Mascot, Said Pacha, Robert Macaire, Mikado, Olivette, Giorio Giorio, Pinafore, and Bohemian Girl to only fair business, due to inclement weather; co. strong and deserved better patronage; George Kunkel, Jack Henderson, and Ethel Balch are worthy of special mention.

TEXARKANA.—GRAND OPERA HOUSE (Hardin Ross, manager): Columbia Minstrels (local) to good business. Oct. 28. Governor Bob Taylor, looked for 30, canceled. My Friend from India 2.

BEAUMONT.—GOODHUE'S OPERA HOUSE (John B. Goodhue, manager): Al. G. Field's Minstrels 4.

SELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): R. E. Graham failed to appear Oct. 29 on account of quarantine. Al. G. Field's Minstrels 29 to good business; performance excellent; any minstrel performance ever here. Thomas W. Keene 8.

COESICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): George R. Wendling lectured Oct. 26 to fair house. Al. G. Field's Minstrels to S. R. O. 28; audience pleased. A Bunch of Keys 10.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Smith Sisters Oct. 28 to one of the best houses of the season. The Heart of Chicago, appreciated. Otto Krause Stock co. 14. Al. G. Field's Minstrels 9. Thomas W. Keene 12. The Real Widow Brown 10.

TYLER.—GRAND OPERA HOUSE (J. M. Sharp, manager): My Friend from India Oct. 29; excellent performance to large business. Robert E. Graham 3. Field's Minstrels 13.

BRENNAN.—GRAND OPERA HOUSE (Alex Simon, manager): Thomas W. Keene in Richelieu 1 to S. R. O.; performance excellent. Lillian Lewis 10.

SAN ANTONIO.—GRAND OPERA HOUSE (George H. Walker, manager): My Friend from India to very good business Oct. 25, 26; performance satisfactory. Al. G. Field's Minstrels opened 31 to a large audience; excellent performance. Thomas W. Keene 44.

EL PASO.—MYAN'S OPERA HOUSE (Rigsby and Walker, lessees): Jules Gran Opera co. 3-8.

AUSTIN.—HANCOCK OPERA HOUSE (Rigsby and Walker, managers): Punch Robertson presented The World Oct. 25 to packed house. My Friend from India 25 to a large house; performance excellent. Al. G. Field's Minstrels 28, with mat., to good houses; performance pleased every one. Thomas W. Keene 2, 3.

DENISON.—OPERA HOUSE (M. L. Epstein, manager): Al. G. Field's Minstrels 29 to big business; pleasing performance. Billie Van and the Cornelia Family were features. My Friend from India 22 to crowded house; patrons delighted. Thomas W. Keene in Julius Caesar 22; house crowded; audience disappointed. Mr. Keene was not at his best; support fair. C. B. Sanford as Brutus was excellent.

LA GRANGE.—OPERA HOUSE (V. D. Alexander, manager): The Heart of Chicago looked for Oct. 14 and Sowing the Wind for 18 failed to appear on account of quarantine. Home talent 29 to fair audience. Al. G. Field's Minstrels will open house 15.—ITEM: House has changed management since last season and has been remodeled and fitted with all modern conveniences.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (H. Greenwall, lessee; E. Bergman, manager): Punch Robertson in repertoire to fair business Oct. 28, 29. Al. G. Field's Minstrels 3. Punch Robertson (return engagement) 5, 6.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Bros., managers): Al. G. Field's Minstrels 2. Acme Comedy co. 8-13.

GREENVILLE.—KING OPERA HOUSE (J. O. Torgarden, manager): House dark 25-30.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Lost, Strayed or Stolen drew good houses Oct. 29, 30; Harry Allen and Lucius Henderson were usually received. Harry Clay Blane, Annie O'Keefe, and Mabel Bouton each created a good impression. Sam'l of Posen 1-7.

NEW GRAND THEATRE (H. F. McGarvie, manager): Lincoln J. Carter's The Heart of Chicago packed the house and turned people away 29-30. Popular prices will prevail at this house as heretofore.—LYCEUM THEATRE (Frank Maltese, manager): Vandeville (local) 25, 26 to light business.—ITEMS: Lost, Strayed or Stolen was billed for 29-30, but lost the first night owing to severe storms, which prevented the arrival of the scenery. The members of the co. reached here in time to attend The Heart of Chicago 28.—Dante, the magician, will give exhibitions 5, 6 at the Salt Lake Theatre. He was known formerly as Eliason, and this is his home.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Rice's Comedians 1-6 opened to S. R. O. and have played to crowded houses every night; good repertoire. Richards and Canfield 9. Dr. Nansen 10. Gayest Manhattan 11. A Breezy Time 16. A Yankee Drummer 17.

RUTLAND.—OPERA HOUSE (A. G. Higgins, manager): The Geisha to S. R. O. 3. Receipts, \$700. Very finished performance. The Heartstone 10.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Gorton's Minstrels Oct. 29. The Fast Mail 3; small house; good satisfaction. Welsh Prize Singers 5. My Boys 8. Gayest Manhattan 12. Our Country Cousins 16.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Rhea 15.

BELLOWS FALLS.—OPERA HOUSE: My Boys 4.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Wilton Lackaye played good audiences 2, 3 in The Royal Secret.—ITEM: Fannie McIntyre left the Wilton Lackaye co. just before the rise of the curtain 2 owing to some unpleasantness between herself and Mr. Lackaye. She returned to the hotel and left the part in the hands of Britta Griffin, who had been studying the part for some days, but who had never played it before. Miss Griffin handled her new part extremely well for a first performance.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): Cora Van Tassel closed a week's engagement 30; business only fair; co. good; repertoire

consists of New Hidden Hand, Little Officer, Leath, Gilded Ace, and Camille. Pascoe and Holland's Minstrels 3. McFee's Matrimonial Bureau 5.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): Wilton Lackaye 1 in The Royal Secret; attendance fair; play good. The City of New York 2; scenery good; attendance fair. Martha (local) 4. Georgia Minstrels 5.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Walker Whiteside in The Man in Black Oct. 29; performance good; fair house. R. E. Graham in Who's Your Friend 30 drew small audience; deserved a large one. Georgia Minstrels to a fair house 1.

PETERSBURG.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Darrell Vinton 1, 3 in Monte Cristo. Hamlet, and Othello; good business and pleasing performances. The Merry Makers 8-13. The Lees, hypnotists, 15-20. Frank Wells 22. Fields and Hanson's Minstrels 24.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Arnold and Wells' Players opened for a week 25 in Over the Hills to the Poor House to a packed house. Business has been enormous notwithstanding rainy nights. The 1-5 week 8-13.

WASHINGTON.

SEATTLE.—THEATRE (Cal Helig, manager): Frayley co. in repertoire Oct. 21-23 to good business; creditable performances. A Trip to Chinatown 25, 26 to good houses, but performances hardly satisfactory. In Old Kentucky 28 proved its popularity by attracting the largest house of the year and presenting a highly satisfactory performance. Digby Bell in The Hoosier Doctor (return) 5, 6.—THIRD AVENUE THEATRE (W. M. Russell, manager): Jules Walters in Side Tracked to excellent business with splendid co. 31, 6.

TACOMA.—THEATRE (L. A. Wing, resident manager): Leon Heitmann, assisted by Adelaide Heitmann, Oct. 27; good and appreciative audience. In Old Kentucky 29; overflowing house; first production of this play ever seen here. Receipts over \$800.—NINTH STREET THEATRE (W. J. Pife, manager): Side Tracked 25-27 by Jules Walters' co.; fair business. Walter Hodge's co. in On to the Klondike and Down in Dixie 28-30; light houses.—ITEMS: On to the Klondike has the germ of a good play; in its present condition it is too crude. Theatrical business here is showing a marked improvement.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (A. B. Jewett, manager): Dark.—LIGHTHOUSE THEATRE (J. G. McNamara, manager): McEach, hypnotist, to good business Oct. 25-30.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): In Old Kentucky to good business Oct. 25, 26. South Before the War to a large house 29. John Griffith 1.

COLEFAX.—OPERA HOUSE (George H. Lennox, manager): Helen Kelleher Oct. 29. John Griffith 4. Alba Heywood 11.—ITEM: Oris Hamilton, the treasurer of the Opera House, was married to Mamie Savage Oct. 27.

ELLENSBURG.—OPERA HOUSE (C. E. Finberg, manager): M. E. Curtis in Sam'l of Posen Oct. 25; performance excellent; good business.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE (E. E. Merodith, manager): The Washburn Minstrels packed the house 3 and gave satisfaction. U. T. C. 6. Field and Hanson's Minstrels 10.—ITEMS: The fourth week of the season for Washburn's Minstrels was completed here and good business has been met with all along the line. The show carries thirty-six people and a white and colored band; first part excellent, although too long; olio strong and several features are worthy of mention. Berry and Hughes in their musical act were recalled several times. Vic Richards joined Washburn's Minstrels at Morgantown 5.—A new lodge of Elks was organized at Washington 2 with sixty-five charter members. The Fairmont Lodge will entertain the Field and Hanson Minstrels 10.

MANNINGTON.—OPERA HOUSE (J. M. Barrick, manager): Washburn's Minstrels 4 to a good house; performance fair. O'Hooligan's Wedding 8.

MORGANTOWN.—OPERA HOUSE (M. J. Sonnenborn, manager): Taylor's King Fools co. 18-20 to much better business than was deserved. Bertha Creighton 30, 31 in Romeo and Juliet and The Country Girl to capacity; audience delighted. Carlton Opera co. Nov. 1-3. Washburn's Minstrels 4. Other People's Money 10.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Madame Sans Gene Oct. 25; performance excellent. Vanity Fair 28; S. R. O. Rose Hill Folly co. 29. Washburn's Minstrels 30. A Boy Wanted 4. Elihu Spencer 5. Rentfrow's Pathfinders 8-13.

WHEELING.—OPERA HOUSE (F. Rietter, manager): Boy Wanted 2; big business. Kismet 15. Willie Collier 18. Mrs. Fiske 23.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Vanity Fair 28-30; very good business. Go West Go Nowhere 10; business fair. Gus Hill's Novelties 11-13. McNulty's Visit 15-17.

WESTON.—CAMDEN OPERA HOUSE (S. A. Post, manager): Reid and Abney's U. T. C. 10. Vitacope 16. White Mahatmas 24, 25.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): A Boy Wanted 4. Devil's Auction 8. O'Hooligan's Wedding 13. Kismet 19.

WISCONSIN.

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large and pleased audience. Blaney's A Boy Wanted.

HAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burdette, manager): Charles H. Hale's Twelve Temptations. 2nd act. Popular prices to good business. A Boy Wanted to large audience.

MADISON.—FILLER OPERA HOUSE (Edward M. Fuller, manager): Charles H. Hale's Twelve Temptations. 2nd act. Popular prices to good business. A Boy Wanted to large audience.

LA CROSSE.—THEATRE (J. Stradilka, manager): Never Again to fair business Oct. 27. Al G. Field's Negro Minstrels 1 to big business and disappointed audience. The Mysterious Mr. Bugle 5. The Pulse of New York 8.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. R. Shepard, manager): Miss Francis of Yale Oct. 21 to 23 to fair business. Christopher, Jr., with George Backus in the title role, opened to a light house 1. James O'Neill 4. The Man from Mexico 8. PRINCESS THEATRE (C. B. Shepard, manager): The attraction presented by the Cummings Stock Co. in The Arabian Nights, preceded by a farce entitled The Chorus of Music. Ralph Cummings and Helen Byron impersonated the difficult roles allotted to them perfectly. Miss Byron's singing in the second act was a feature of the performance and received a triple encore. Business excellent. Our Regiment 8. The White Slave 8. MERRY MUSIC HALL (E. R. Seckling, manager): Dr. Nansen 13. Brooke's Chicago Marine Band 15. ITEM: Just before the rise of the curtain on The Mysterious Mr. Bugle 1 George Backus received a telegram announcing the death of his sister.

MONTREAL.—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): A Husband by Deputy opened to fair business 1; the performance was good and the audience was much pleased. Florence Gerald deserves mention. The Circus Girl 8.12. QUINCY'S THEATRE (Sparrow and Jacobs, managers): Lillian Kennedy in The Deacon's Daughter opened for a week 1 to good business. The work of both Lillian and Charles Kennedy was good, and seemed to be appreciated. O'Hooligan's silver wedding 8.12. THEATRE FRANCAIS (W. E. Phillips, manager): The stock co. opened in Dr. Bill to good business; performance good, the best work being done by Harrington Reynolds and Walton Townsend. Florence Roberts and Della Clark also did good work. The vauvillie bill, headed by Les Vongeres, was entertaining. Doris 8.12. ITEM: The friends of Harrington Reynolds, who has been ill with appendicitis, were glad to see him again playing the leading role with the stock co.

WINNIPEG.—NEW WINNIPEG THEATRE (C. P. Walker, manager): Beach and Bowers' Minstrels Oct. 25, 26 to be business first night; performance not satisfactory. Features were George A. Churchill, Lou Kautzer, and the performing dogs. Flower Queen (local) 29.30. Veriscope 1.2. Calhoun Opera co. 14. Katie Putnam 11.12. At Gay Cony Island 15. Pulse of New York 10.30. GRAND ORANGE HOUSE (Leach and Sharpe, managers): Josie Mills co. 25.30 in the following repertoire: The Barons of New York. Flower's Wife. Shadow of a House. Handel Kirtle; same co. 14. In Old Madrid 12.12. ITEM: Clayton's Jubilee Singers, Chicago, sang to large and delighted audiences in local churches 22.23; co. first class. E. D. Shaw, manager of In Old Madrid, is in the city and reports business fifty per cent ahead of last year. The local Operatic Society will produce The Seal of Rights, can be secured. Manager Walker has given free use of New Winnipeg Theatre for prairie fire sufferers' concert.

CHATHAM.—GRAND OPERA HOUSE (W. W. Seano, manager): Lincoln J. Carter's Under the Dome, as given here Oct. 27, surpasses all his former efforts we have seen. Harry Langdon, Charles McElhenny, and T. J. Langdon are worthy of special mention. Good scenic effects were excellent and received many curtain calls. Crowded house. Black Patti's Troubadours 10. Brooke's Chicago Marine Band 20.

ST. CATHARINES.—GRAND OPERA HOUSE (T. Labor, manager): Christopher, Jr., delighted small audience Oct. 26. Saturday night here is farce comedy night and nothing else can draw on that evening. Christopher, Jr., suffered in consequence. Those present enjoyed a very high-class entertainment. Miss Francis of Yale pleased a fair audience 2. James O'Neill 12.

VICTORIA.—THEATRE (Robert Jamieson, manager): The Hermanns Oct. 25, 26; large audiences were well pleased. A Trip to Chintown 27, 28.

QUEBEC.—ACADEMY OF MUSIC (A. Charlebois, manager): Madame Trebelli Concert co. 25, 26; fair business.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Corlone Oct. 15, 16; good performance to fair business. Fawley co. 21 in The Wife; good cast; full house. Hermanns co. 22, 23; dances admired; house small. Hermanns co. to Chintown 28, 29. DUBIN HALL (Walter Bunk, manager): Vancouver Stock co. with a change of bill each night to packed house.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Under the Dome Oct. 28 to a fair house; entertainment average. Stereoscopic views of the Klondike and lecture by W. T. Cooks for 25.30 to small houses. Christopher, Jr., 5. NEW GRAND OPERA HOUSE (G. Y. Clara, manager): Dark.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clark, manager): Joseph Greene co. in The Silver King. The Westerner and Lord No Your Wife, Oct. 25, 26; good business and performance; co. commenced second week 1 in A Plain Old Irishman to S. E. O.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Bonnett and Moulton co. in The Two Orphans. All the Comforts of Home. The Power of Money. Darkest Russia. McKenna's Flirtation. The Lady of Lyons. Before the Enemy. A Wife's Honor. and Fighting for Cuba's Cause. Oct. 25, 26 to a large audience at advanced prices. Pictures good and gave general satisfaction.

YARMOUTH.—MUSIC HALL (J. D. McCallie, manager): Dark. ITEM: C. T. Grantham has relinquished for his new opera house.

QUELSON.—ROYAL OPERA HOUSE (Frank Murphy, manager): Miss Francis of Yale Oct. 27 to good business. Under the Dome 3. Christopher, Jr., 4. Streets of New York 4.

BRANTFORD.—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Under the Dome 1; excellent performance to good house. Black Patti's Troubadours 9. J. E. Toole 10. Warren Conlan 11.12.

BRIDGEVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): J. E. Toole in Killarney and The White Slave 14 in repertoire to good business.

LOWELL.—GRAND OPERA HOUSE (A. E. Root, manager): Under the Dome Oct. 26; small but pleased audience; scenic and mechanical effects good. Warren Conlan in Othello, Merchant of Venice, Poul's Revenge, and Damon and Pythias 1-3; satisfactory performances to light attendance. Mr. Conlan was particularly good, and F. De Vernon, A. S. Duncan, and Savva Whiteford also deserve mention. James O'Neill 9. A Guilty Mother 10.11. The White Slave 12.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): James O'Neill 1, 2 in The Dead Heart, Virginia, and Monte Cristo; excellent performance; supporting co. capable. A Husband by Deputy 9. GRAND OPERA HOUSE (Joseph Frank, local manager): The Queen's Jubilee Pictures 1-4 to fair business. GRANT'S MUSIC HALL (Charles Haystack, manager): Professor Carpenter, hypnotist, 1-4; business good.

KINGSTON.—GRAND OPERA HOUSE (A. Lesser, manager): J. E. Toole in Killarney and The White Slave 1 to a fair house; average performance. James O'Neill in The Dead Heart 3 to an overflowing house; excellent performance. House was decorated gaily by the students, who turned out in full force and presented Mr. O'Neill with a large basket of flowers. Side Tracked 4.

PEWMAN AND SWEET LAVENDER to good business; general satisfaction at popular prices. Co. will play a return date later. W. H. Powers in Shannon of the Sixth 1 to fair business; creditable performance. Warren Conlan 4. James O'Neill 8. A Guilty Mother 12.13.

WOODSTOCK.—OPERA HOUSE (Warren Totten, manager): Marjorie Dramatic co. 8.12. The White Slave 15. The Foundling 26. TOWN HALL: Dora U. T. C. Oct. 30; indifferent performance to S. E. O.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Under the Dome 2 to a fair house; bad weather; weak performance, but good scenic effects. Black Patti's Troubadours 9.

BELLEVILLE.—CARMAN OPERA HOUSE (Charles P. McKay, manager): Killarney and The White Slave 2 to poor business. Side Tracked 3 to a good house and pleased audience. Under the Dome 11. Mors Dramatic co. 8.10. Brooke's Band 17.

LINDSAY.—ACADEMY OF MUSIC (Fred Barker, manager): Side Tracked 1 to S. E. O.; performance and specialties satisfactory. J. E. Toole 5. Under the Dome 8. O'Hooligan's Wedding 20.

MONCTON.—OPERA HOUSE (W. Lutz and Co., managers): Veriscope Oct. 26, 27 to fair business. Ethel Tucker, assisted by local talent, 20.

STRATFORD.—OPERA HOUSE (A. Brandenberger, manager): Me and Jack, booked for Oct. 2 did not appear or cancel. J. E. Toole 11. Guy Brothers' Minstrels 12.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent time dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BOY WANTED (Eastern): Chas. K. Blaney; W. B. McCallum, mgr.; Rockford, Ill., 9. Peoria 10. Decatur 11. Lincoln 12. Springfield 13.

A BOY WANTED (W. H. Murphy, mgr.): Chillotheo, O. Nov. 8. Lancaster 10. Zanesville 11. Shelby 12. Mansfield 13.

ACME COMEDY (C. S. Buble, mgr.): Victoria, Tex., Nov. 8-14.

AGNES CARLETON-PHILLIPS (Alphonso Phillips, mgr.): Macon, Mo., Nov. 8-13. Kirksville 15. Unionville 16. Albion, Ia., 17. Newton 18. Des Moines 19. 20.

AGNES HENDON (Anthony Mitchell, mgr.): Mahoning City, Pa., Nov. 8-13. Williamsport 18-20. Pittsburg 21-27.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Cal., indefinite.

ALMA CHESTER (Oscar W. Dibble, mgr.): Fitchburg, Mass., Nov. 8-13. Lawrence 15-20. Chelsea 21-27.

ANDREW MACK (Rich and Harris, mgrs.): Pittsburg, Pa., Nov. 8-13.

ANGELL COMEDIANS: Chillotheo, Mo., Nov. 8-13. At Large: Greenville, Pa., Nov. 8-14.

ANNE CLARK HANSON (J. H. Shepard, mgr.): Fulton, N. Y., Nov. 8-13.

ARNOLD WELLS: Charlottesville, Va., Nov. 8-13. Danville 15-20. Salisbury, N. C., 21-27.

ARNOLD WOLFORD: Newark, N. J., Nov. 8-13. At Gay Cony Island (Miller and Peck, mgrs.): Minneapolis, Minn., Nov. 8-13. Winnipeg, Man., 15-16. Grand Forks, N. D., 17. Fargo 18. Helena, Mont., 20. Butte 21-27.

BAGGAGE CHECK (Chas. E. Blaney, mgr.): Danville, Ill., Nov. 8. Paris 10. Greenville, Ind., 11. Washington 12. Vincennes 13. Henderson, Ky., 16. Owensboro 17. New Albany, Ind., 18.

BALDWIN-MELVILLE COMEDY: Knoxville, Tenn., Nov. 8-13. Lexington, Ky., 15-20.

BATES BROTHERS COMEDY: Binghamton, N. Y., Nov. 8-13. Oswego 15-20.

BENNET-MOULTON (Monte Thompson, mgr.): Portland, Me., Nov. 8-13. Salem, Mass., 21-27.

BESSIE MONTON (A. G. Rogers, mgr.): Cortland, N. Y., Nov. 8-13.

BETTY LOVER (Alfred Molander, mgr.): Windom, Minn., Nov. 8-13. Fairmont 15-17. Blue Earth City 18-20.

BIG HEART (F. C. Wyckoff, mgr.): Paterson, N. J., Nov. 8-13.

BLACK SHEEP (Sam Shubert, mgr.): Canton, O., Nov. 13.

BLUE JEANS (Edward Arlington, mgr.): Marlboro, Mass., Nov. 8. Portsmouth, N. H., 10. Dover 11. Biddeford, Me., 12. Lewiston 13.

BOSTON IDEALS (Jon Carroll, mgr.): Simcoe, Ont., Nov. 8-13.

BREEZY TIME (Eastern): Turner Falls, Mass., Nov. 8. No. Adams 10. Housick Falls, N. Y., 11. Adams, Mass., 12. Rutland, Vt., 13. Burlington 14. St. Albans 17. Plattsburgh, N. Y., 18. Port Henry 19. Ticonderoga 20.

BUNNY TIE (Southern): Pitts and Webster, props. and mgrs.; Pine Bluff, Ark., Nov. 8. Little Rock 11. Hot Springs 12. Arkadelphia 13. Hope 15. Texarkana 16. Shreveport La., 17.

BRYAN COMEDIANS: Charlotte, Mich., Nov. 8-13.

BROTHERS FOR BROTHER (Martin J. Dixon, mgr.): Troy, N. Y., Nov. 8-13. Albany 11-13. Worcester, Mass., 15-17. Hoboken, N. J., 18-20. Brooklyn, N. Y., 21-27.

BUNCH OF KEYS (Gus Bother, mgr.): Shreveport, Tex., Nov. 8. Terrell 9. Waco 10. Bryan 11. Navasota 12. Galveston 13. Houston 14. San Antonio 17.

EDWARD HARRISON: New York city Nov. 8-13. E. H. SOTHERS (Dan Frohman, mgr.): New York city Nov. 1-Indefinite.

ELDON COMEDIANS: Fairmount, Ind., Nov. 8-13. ELECTRICIAN (Charles E. Blaney, mgr.): Milwaukee, Wis., Nov. 8-13.

ELIAB R. SPENCER (Joseph P. Peyton, mgr.): Zanesville, O., Nov. 8. Delaware 10. Urbana 11. Piquette 12. Greenville 13. Richmond, Ind., 15. 16. ELSTO STOCK (Edwin Hargy, mgr.): Scranton, Pa., Nov. 8-13. Wilkes-Barre 15-20.

EMPIRE STOCK (Blaisdell and Brown, mgrs.): Ravenna, O., Nov. 8-13.

EMPIRE THEATRE (Charles Frohman, mgr.): Boston, Mass., Nov. 8-13.

ENEMIES FOR LIFE (R. E. Davey, mgr.): Brockton, Mass., Nov. 8-10. Providence, R. I., 11-13. E. S. WILLARD: Brooklyn, N. Y., Nov. 1-13. Boston, Mass., 15-Dec. 18.

EUGENIE BLAIR: Waco, Tex., Nov. 9. Austin 10. Brownsville 11. Galveston 12. Houston 13.

FABIO ROMANI (F. R. Rhodes, mgr.): Jacksonville, Fla., Nov. 8. St. Augustine 9. Ocala 10. Gainesville, Ga., 11. Tallahassee, Fla., 12.

FAST MAIL (Lincoln J. Carter, prop.): R. G. Guphill, mgr.; Gardiner, Me., Nov. 10. Fairfield 11. Bangor 12. Belfast 13. Rockland 14. Lewiston 17. Bath 18. Portland 19. H. H. 22. Exeter 23. Lawrence, Mass., 25. Lowell 26-27.

FIRST BOSS (Frohman and Belasco, mgrs.): New York city Oct. 5-Nov. 12.

FOR FAIR VIRGINIA (Julian Magnus, mgr.): Delphos, O., Nov. 9. Greenville 10. Union City, Ind., 11. Richmond 12. Dayton, O., 13. Marion, Ind., 17. Indianapolis 18-20.

FREDERICK WARREN: Philadelphia, Pa., Nov. 8-13. Montreal, Can., 15-20. Toronto 22-27.

FRENCH REPERTOIRE (Lincoln J. Carter, prop.): R. E. French, mgr.; Van Buren, Ark., Nov. 8-10. Ft. Smith 11-13. Dardanelle, La., 15. Newport, Ark., 17. Jonesboro 18-20. Memphis, Tenn., 22-27.

GAY MATINEE GIRL (No. 1): Edwin P. Hilton, mgr.; Astoria, Wis., Nov. 8. Duluth, Minn., 9. Superior, Wis., 11. Chippewa Falls 12. Eau Claire 13. Oshkosh 14. Minn., 15. Austin 16. Albert Lea 17. St. Peter 18. Hankston 19. Fairbault 20. Brainerd 22. Fargo 23. Wahpeton, N. D., 24. Fargo 25. Winnipeg, Man., 26-27.

GAY NEW YORKER: Providence, R. I., Nov. 8-10. Lynn, Mass., 11. Leominster 12. Gardner 13. Lowell 14-17. Pawtucket, R. I., 18-20. Plymouth, Mass., 22. Hoped, R. I., 23. Newport 24. Fall River, Mass., 25-27.

GIBSON-O'NEARA (Basil McHenry, mgr.): Carthage, Mo., Nov. 10.

GIPPER-NEILL (Wm. Morris, mgr.): Columbus, O., Nov. 8-Indefinite.

GILLIS-OLLEY'S RECEPTION: Washington, Ia., Nov. 8. Sigourney 10. West Chester 11. Marengo 12. West Liberty 13. Lipton, Ia., 15. De Witt 16. Maquoketa 17. Ansonia 18.

GIRL I LEFT BEHIND ME (Julius Cahn, mgr.): Hartford, Conn., Nov. 10.

GO-WO-GO-MO-HAWK: Louisville, Ky., Nov. 8-13. Cincinnati, O., 15-20. Anderson, Ind., 22. Danville, Ill., 23. Lafayette, Ind., 24. Frankfort 25. Kokomo 26. Warsaw 27.

GRANBY EABLE (C. H. Rosina, mgr.): Rock Island, Ill., Nov. 7-14. Peoria 15-17.

GREAT TRAIN ROBBERY (Davis and Keogh, mgrs.): Canton, O., Nov. 9. Chicago, Ill., 14-20. St. Chicago 21. Cleveland, O., 22-27.

HEAD AND WHITLAND (J. Head, mgr.): Salina, Kan., Nov. 8-13. Hutchinson 15-20. Wichita 22-27.

HEART OF CHICAGO (Southern): Lincoln J. Carter, prop.; F. C. Watson, mgr.; Chattanooga, Tenn., Nov. 8. 9. Huntsville, Ala., 10. Memphis, Tenn., 11-13. Jackson 15. Fulton, Ky., 16. Mayfield 17. Paducah 18. Cairo, Ill., 19. Murphysboro 20. Belleville 21. East St. Louis 22. Alton 23. Litchfield 24. Springfield 25. Pana 26. Mt. Vernon 27.

HEART OF CHICAGO (Northern): Lincoln J. Carter, prop.; J. J. Shuman, mgr.; Mt. Vernon, O., Nov. 8. Newark 10. Columbus 11. New Castle 12. Meadville 13. Ashtabula, O., 15. Dunkirk, N. Y., 16. Jamestown 17. Bradford, Pa., 18. Olean, N. Y., 19. Hornellsville 20. Danville 22. Bath 23. Elmira 24. Auburn 25. Penn Yan 26. Lyons 27.

HEART OF MARYLAND (David Belasco, prop.): H. C. Hagedorn, mgr.; Cleveland, O., Nov. 8-13. Pittsburg, Pa., 15-20. Buffalo, N. Y., 21-27.

HEARTS (Henry Miller): Milwaukee, Wis., Nov. 8-13.

HENNESSY LEROY (F. G. Conrade, mgr.): McKeesport, Pa., Nov. 8. Johnstown 10. Altoona 12. York 13. Frederick 14. Lancaster 17. Shamokin 18. Mahanoy City 19. Minersville 20. Easton 22. Mt. Carmel 23. Reading 24-25.

HENNESSY LEROY (W. W. Randall, mgr.): Lyons, N. Y., Nov. 8. Genoa 10. Canadawaga 11. Auburn 12. Penn Yan 13. Corning 15. Batavia 16. Medina 17. St. Catharines, Can., 18. Brantford 19. Hamilton 20. Toronto 22-27.

HIMMELIN IDEALS (Jno. Himmelin, mgr.): York, Pa., Nov. 8-13. Columbia 15-20. Lancaster 22-27.

HIND GIRL (Blaney's), Hollis E. Cooley, mgr.; Ft. Wayne, Ind., Nov. 9. Wabash 10. Marion 11. Anderson 12. Richmond 13. Cincinnati, O., 14-20.

HOGAN'S ALLEY (Gilmore and Leonard, mgrs.): Eugene Wellington, mgr.; Toledo, O., Nov. 7-10. Grand Rapids, Mich., 11-13. Flat 15. Adrian 16. Sarny, O., 17. Ashtabula 18. Northeast, Pa., 19. Lockport, N. Y., 20.

HOGAN'S ALLEY (Peter Rice, mgr.): Terre Haute, Ind., Nov. 9. Ellettsburg, Ill., 10. Pana 11. Centralia 12. Mt. Vernon 13.

HOT OLD TIME: Altoona, Pa., Nov. 9. Johnstown 10. Butler 11. Beaver Falls 12. New Castle 13.

KLINT-HARRIS (Sol Barney, mgr.): Augusta, Ga., Nov. 8-13.

KLONDIKE KNOEDY (J. Francis O'Brien, mgr.): Glass Falls, N. Y., Nov. 8-10. Gloverville 11-13. Fond du Lac 15-17. Amsterdam 18-20. Ft. Plain 22-24. Little Falls 25-27.

LAND OF THE LIVING (Jesse Burns, mgr.): Allentown, Pa., Nov. 8. Bethlehem 10. Pottstown 11. Reading 12. Pottsville 13. Philadelphia 15-20. Camden, N. J., 22. Red Bank 23. Elizabeth 24. Bridgeport, Conn., 25-27.

LEWIS MORRISON (Edwin J. Abram, mgr.): Holyoke, Mass., 9. Northampton 11. Westfield 12. Pittsfield 13. Schenectady, N. Y., 15. Syracuse 16. 17. Ithaca 18. Binghamton 19. 20. Reading, Pa., 22. Trenton, N. J., 23. 24. Wilmington, Del., 25. Norfolk, Va., 26. Richmond 27.

LILLIAN KENNEDY: Lawrence, Mass., Nov. 12.

LILLIAN TUCKER (Chas. C. Vaught, mgr.): Calais, Me., Nov. 8-13.

LITTLE TRIXIE (May Smith Robbins; Fred Robbins, mgr.): Scranton, Pa., Nov. 11-13.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Boise City, Idaho, Nov. 8. Baker City 10. Pendleton, Wash., 11. Walla Walla 12. Portland, Ore., 16. Tacoma, Wash., 18. Seattle 19. 20. Santa Rosa, Cal., 23. Sacramento 25-27.

LYCEUM STOCK (Dan Frohman, mgr.): Philadelphia, Pa., Nov. 1-13. Brooklyn, N. Y., 15-20. New York city 21-Indefinite.

MACAULEY-PATTON (Harry Levy, mgr.): Wellsbury, W. Va., Nov. 8-13. Bellaire, O., 15-20. Greenville, Pa., 22-27.

MARGARET MATHER: Philadelphia, Pa., Nov. 8-13. New York city 15-20.

MAUDE ADAMS (Chas. Frohman, mgr.): New York city Sept. 27-Indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Chelsea, Mass., Nov. 8-13. Little Falls, N. Y., 15-20. Schenectady 22-27.

MC FADDEN'S ROW OF FLATS (Gus Hill, prop. and mgr.): New York city Nov. 8-13.

MC PHER'S MATRIMONIAL BUREAU: Newbern, N. C., Nov. 8. Wilmington 10. Florence, S. C., 11.

MC GIBNEY THE SPOON: Lincoln, Neb., Nov. 9. St. Joseph, Mo., 11. Leavenworth, Kan., 13.

MC MULRY'S VINT (Pergande and Kewick; Geo. A. Chenet, mgr.): Elyria, O., Nov. 9. Alliance 10. Rochester, Pa., 11. Uhrichsville, O., 12. Canal Dover 13. Wheeling, W. Va., 15-17. Martins Ferry, O., 18. Cambridge 19. Marietta 20. Parkersburg, W. Va., 22. Gallipolis, O., 23. Ashland, Ky., 24. Portsmouth 25. Huntington, W. Va., 26. Coaltan, O., 27.

MC SORLEY'S TWIN (Frank T. Merritt, mgr.): Baltimore, Md., Nov. 8-13. Washington, D. C., 15-20.

MILES IDEAL STOCK (Frank Lee Miles, mgr.): Lawrence, Mass., Nov. 8-10. Oldtown, Me., 12-13. Frederickton, N. B., 15-20.

MURRAY COMEDY: Ottawa, Ill., Nov. 8-13.

MADEIRA OF FR. BESO (W. H. Long, mgr.): Reading, Pa., Nov. 9, 10.

MADISON SQUARE THEATRE: Olathe, Kan., Nov. 8-13.

MILK WHITE FLAG (Hoyt and McKee, mgrs.): St. Paul, Minn., Nov. 8-13. Minneapolis 15-20.

MILK FRANCHISE OF TALE (Brenton Thorpe, mgr.): New York city Nov. 8-Indefinite.

MRS. SASH GENE (Jesse Newton, mgr.): Springfield, O., Nov. 9. Xenia 10. Marion 11. Middletown 12. Marion, Ind., 13. Kokomo 15. Logansport 16. Peru 17. Wabash 18. Huntington 19. Ft. Wayne 20.

MONSIEUR: Chicago, Ill., Nov. 1-13.

MOORE-SHEA: Red Bank, N. J., Nov. 8-13.

MORRISON FACT (Edw. J. Abram, mgr.): Dayton, O., Nov. 8-13. Chillicothe 15. Portsmouth 16. Wellston 17. Gallipolis 18. Pomeroy 19. Meadown 20. Marietta 22. Uhrichsville 23. Salem 24. Akron 25. Hamilton 26. Wheeling 27.

MRS. FISKE (Chas. E. Power, mgr.): Boston, Mass., Nov. 1-13. Pittsburgh, Pa., 15-20.

MURRAY AND MACK (Joe W. Spears, mgr.): Houston, Tex., Nov. 8. San Antonio 10. Austin 11. Waco 12. Ft. Worth 13. Denison 14. Dallas 15. Paris 16. Hot Springs, Ark., 17. Little Rock 18. Memphis, Tenn., 19, 20.

MYSTERY MR. BUGLE (Alfred Bradley, mgr.): St. Paul, Minn., Nov. 7-11. Minneapolis 12-14. Cedar Rapids, Ia., 15. Davenport 16. Burlington 17. Galena, Ill., 18. Peoria 19. Springfield 20.

MY FRIEND SAM (Jesse Newton, mgr.): Nashville, Tenn., Nov. 8-10. Evansville, Ind., 12.

NAT C.

SAM'L OF POSE (M. R. Curtis, F. A. Parker, mgr.): Denver, Col., Nov. 8-13.

SAFORD DODGE (Hillsboro, N. D., Nov. 8-13).

SAVING DRAMATIC (J. A. Sewell, mgr.): Pawtucket, R. I., Nov. 8-13, Marlboro, Mass., 15-20, New Bedford 22-27.

SECRET SERVICE (No. 1: Chas. Frohman, mgr.): Louisville, Ky., Nov. 8-13.

SEYMOUR STRATTON (Ed H. Barnstead, Jr., mgr.): Athol, Mass., Nov. 8-13.

SECRET SERVICE (No. 2: Evansville, Ind., Nov. 11).

SHALL WE POSITIVE HIM (Jacob Litt, mgr.): Baltimore, Md., Nov. 8-13.

SHANNON COMEDY (Harry Shannon, mgr.): Watkins, N. Y., Nov. 8-13, Mt. Morris 15-20.

SHANNON OF THE SIXTH (Rochester, N. Y., Nov. 8-13).

SHANTY TOWN (Cincinnati, O., Nov. 8-13).

SHERRAN COMEDY (Macomb, Ill., Nov. 8-13).

SHORE ACRES (William B. Gross, mgr.): Springfield, Mass., Nov. 9, 10, Worcester 11-13, Jersey City, N. J., 15-20, Newark 22-27.

SHORE ACRES (William B. Gross, mgr.): Schenectady, N. Y., Nov. 9, Gloversville 10, Utica 11, Watertown 12, Ogdensburg 13, Oswego 15, Lockport 16, Lyons 17, Rochester 18-20, Corning 22, Ithaca 23, Auburn 24, Syracuse 25, Binghamton 27.

SIDE TRACKED (Southern): Rochester, Ind., Nov. 9, Plymouth 10, Three Rivers, Mich., 11, Marshall 12, Albion 13.

SIDE TRACKED (Western): Jule Walters, prop.: Portland, Ore., Nov. 7-13.

SIDEWALKS OF NEW YORK (Chicago, Ill., Nov. 8-13).

SIGN OF THE CROSS (Frohman and Sanger, mgrs.): Baltimore, Md., Nov. 1-13.

SI PLUNKARD (Manchester, Ia., Nov. 9).

SOL SMITH RUSSELL: New York city Sept. 30-Nov. 13.

SOUTH BEFORE THE WAR (Harry Martell, mgr.): Seattle, Wash., Nov. 8-13, Tacoma 15-17, Portland, Ore., 20-25.

SOUTHERN ROMANCE (W. E. Phillips, mgr.): Nashville, Tenn., Nov. 8-9.

SOVING THE WIND (Chicago, Ill., Nov. 7-13).

SPAIN, MINN. (Minn., 14-20, Minneapolis 21-27).

SPOONER DRAMATIC (F. E. Spooner, mgr.): Valley Falls, Kan., Nov. 8-13.

SPORTING DUCHES (Frank L. Parley, mgr.): Brooklyn, N. Y., Nov. 8-13, Philadelphia, Pa., 15-20, Washington, D. C., 22-27.

STAR GAZER (Joe Ott; Branch O'Brien, mgr.): Chelsea, Mass., Nov. 15, Riverpoint, E. I., 16, Pitchburg 17, Athol 18, Turners Falls 19, Amherst 20, Springfield 22, Hartford 23, Bristol 24, Middletown 25, Meriden 27.

STRANGER IN NEW YORK (Hoyt and McKee, mgrs.): New York city Sept. 13-indefinite.

STREET BOSS (D. V. Arthur, mgr.): Chicago, Ill., Nov. 8-20.

SUNSHINE OF PARADISE ALLEY (Thompson and Byer, mgrs.): New York city Nov. 8-13, Yonkers, N. Y., 15, Poughkeepsie 16, Newburgh 17, Danbury, Conn., 18, Stamford 19, New Haven 20, Waterbury 22, New Britain 23, Hartford 24, Springfield, Mass., 25, 26, Northampton 27.

SWELL MISS FRIZZLE (May Irwin; E. Rosenbaum, mgr.): Buffalo, N. Y., Nov. 8-10, Toronto, Can., 11-13, New York city 15-20.

TENNESSEE'S PARTNER (Arthur C. Alton, prop. and mgr.; Butte, Mont., Nov. 8-10, Missoula 11, Wallace, Idaho, 12, Spokane, Wash., 13, Seattle 15, 16, Tacoma 17, Portland, Ore., 18, 19, Roseburg 20).

THE DAZZLER (John F. Cosgrove, mgr.): Salt Lake City, Utah, Nov. 8-13, Grand Junction, Cal., 15, Aspen 16, Leadville 17, Cripple Creek 18, Victor 20, Pueblo 22-24, Colorado Springs 25-27.

THE FOUNTAIN: Providence, R. I., Nov. 8-10.

THE GIBBONS (Sam Spender, mgr.): Middleport, O., Nov. 7-10, Athens 11-13.

THE GORMANS (Mr. Beane from Boston; Charles F. Brown, mgr.; Middletown, Conn., Nov. 9, Westerly, R. I., 10, Millford, Mass., 11, Fall River 12, Riverpoint, E. I., 15, Woonsocket 16, Tannock, Mass., 17, New Bedford 18, Brockton 19, Haverhill 20).

THE HEARTSTONE (J. D. Smithland, mgr.): Ballston Spa, N. Y., Nov. 9, Rutland, Vt., 10, Glens Falls, N. Y., 11, Plattsburg 12, No. Adams, Mass., 13.

THE INDIAN (Edw. J. Abram, mgr.): Philadelphia, Pa., Nov. 8-13, Ridgeway 15, Bradford 16, Warren 17, Erie 18, Joliet, Ill., 19, Muscatine, Ia., 20, Kansas City, Mo., 22-27.

THE LOUDEST (J. D. Hutchinson, mgr.): Boston, Mass., Nov. 8-13, New York city 15-20, Rochester 22-27.

THE OLD HOMESTEAD (Thompson and Kilpatrick, mgrs.): New York city Oct. 18-Nov. 30.

THE SPOONERS (Edna May, Cecil; B. S. Spooner, mgr.): Pittston, Pa., Nov. 8-13, Pottsville 15-20, Scranton 22-27.

THOMAS E. SHEA (Geo. H. Brennan, mgr.): Athol, Mass., Nov. 8-13.

THREE GUARDIANS (Paul Caseneuve): Oaklawn, Ia., Nov. 8, Cedar Rapids 10, 11, Des Moines 12, 13, Boone 15, 16, West Liberty 17, 18, Decatur 19, 20, Albert Lea, Minn., 22, Austin 23, Manhattan 24, 27.

THOMAS W. KEENE (Chas. B. Hanford, mgr.): Temple, Tex., 9, Houston 11, 12, Galveston 13, Palestine 15, Tyler 16, Waco 17, 18, Ft. Worth 19, 20.

TIM MURPHY: Indianapolis, Ind., Nov. 10, 11.

TOMMY SNEAPER (Earl Burgess, mgr.): Ocean, N. Y., Nov. 8-13, Reno, Pa., 15-20, Sunbury 22-27.

TORNADO (Northern: Lincoln J. Carter, prop.; J. H. Huntley, mgr.): Auburn, N. Y., Nov. 10, Rochester 11-13, Newark 15, Oswego 16, Fulton 17, Syracuse 18-20, Norwich 22, Hamilton 23, Ft. Plain 24, Gloversville 25, Mechanicville 26, Saugerties 27.

TOWN TOPICS (World, Keller, and Mack): Hartford, Conn., Nov. 8-9.

TRIP TO COUNTRY (Cole and Johnson; William Black, mgr.): Philadelphia, Pa., Nov. 8-11.

TURN OF THE TIDE: Norfolk, Va., Nov. 9, 10, Williamsburg 11, West Point 12, Alexandria 13, Baltimore, Md., 15-20, Haver, Pa., 22-27.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): New Britain, Conn., 15, Hartford 17, 18, Norwich 19, 20, Brooklyn, N. Y., 22-Dec. 4.

UNCLE TOM'S CABIN (Davis Bros., mgrs.): Des Moines, Ia., Nov. 9.

UNCLE TOM'S CABIN (DeWolf's): Traverse City, Mich., Nov. 9, Cadillac 10.

UNCLE TOM'S CABIN (Kelly & Magee, mgrs.): Painesville, O., Nov. 9.

UNCLE TOM'S CABIN (Wm. Kibbe, mgr.): Manchester, N. H., Nov. 10, Laconia 11, Franklin Falls 12, Concord 13.

UNCLE TOM'S CABIN (Van Amburg's): Independence, Mo., Nov. 9, Leavenworth, Kan., 10, St. Joseph, Mo., 11, Atchison, Kan., 12.

UNDER THE DOME (Lincoln J. Carter, prop.; Martin Golden, mgr.): Peterboro, Can., 9, Colby 10, Belleville 11, Kingston 12, Brockville 13, Montreal 15-20, Ogdensburg, N. Y., 22, Lawrence 23, Watertown 24, Oswego 25, Utica 26.

UNDER THE PULAR STAR (Harry Elmer, mgr.): Boston, Mass., Nov. 8-13.

VAN DYKE AND EATON (H. Walter Van Dyke, mgr.): Alton, O., Nov. 8-13, Mansfield 15-20.

VAN DYKE THREE-STAR COMEDY (Thomas Van Osten, mgr.): Wheeling, W. Va., Nov. 8-14.

WAITE COMEDY (Eastern: C. L. Elliott, mgr.): Meriden, Conn., Nov. 8-13, New London 15-20, Norwich 22-27.

WAITE COMEDY (Western: D. H. Woods, mgr.): Wilmington, Del., Nov. 8-20, Allentown, Pa., 22-27.

WALKER WALKER (Mason Mitchell, mgr.): Charleston, S. C., Nov. 9, Savannah, Ga., 10, Jacksonville, Fla., 11, Waycross, Ga., 12, Mason 13, Birmingham, Ala., 15, Selma 16, Montgomery 17, Pensacola, Fla., 18, Mobile, Ala., 19, 20, New Orleans, La., 21-27.

WARD AND VOLES (E. D. Stair, mgr.): Nashville, Tenn., Nov. 11.

WARD OF FRANCE (Philadelphia, Pa., Oct. 25-indefinite).

WARNER COMEDY (Ben R. Warner, mgr.): Sioux Falls, S. D., Nov. 8-13.

WARNER CONLAN (Galt, Ont., Nov. 8-10, Brantford 11-13, Guelph 15-17, St. Thomas 18-20).

W. W. SHARP: Lorain, O., Nov. 8-13.

WHAT HAPPENED TO JONES (J. J. Lushal, mgr.): New York city Aug. 30-Nov. 13, Baltimore, Md., 15-20, New York city 22-27.

WHERE LONDON STAYS (Jas. H. Wallick, mgr.): Boston, Mass., Nov. 8-13.

WHITE SLAVE (Campbell Bros., mgrs.): Grand Rapids, Mich., Nov. 8-10, Kalamazoo, 11, Jackson 12, Lansing 13.

WIDOW JONES: Milwaukee, Wis., Nov. 8-13.

WILLIAM H. CRANE (Joseph Brooks, mgr.): Chicago, Ill., Nov. 8-13-indefinite.

WOMAN IN BLACK: Kansas City, Mo., Nov. 8-13.

WORLD AGAINST HER (Agnes Wallace-Villa; Sam R. Villa, mgr.): Middletown, Pa., Nov. 9, Carlisle 10, Mechanicsburg 11, Tyrone 12, Hastings 13, Montdale 15, Philadelphia 16, Clearfield 17, Carversville 18, Reynoldsburg 19, Parkersburg 20, W. S. Hart John Whiteley, mgr.: Hutchinson, Kan., Nov. 8-10, Junction City 11, 12, Manhattan 13, Lawrence 15-17, Topeka 18-20, St. Joseph, Mo., 22-23, Leavenworth, Kan., 25-27.

OPERA AND EXTRAVAGANZA.

BELLE OF NEW YORK: New York city Sept. 27-Nov. 13.

BENNETT AND MORTON OPERATIC QUADROONS: Lynn, Mass., Nov. 8-10, Brooklyn, N. Y., 15-20.

BOSTONIANS (Frank L. Parley, mgr.): Pittsburgh, Pa., Nov. 8-13.

BOSTON LYRIC OPERA: Chicago, Ill., Oct. 25-indefinite.

BROCKE CHICAGO MARINE BAND (Howard Pew, mgr.): Rome, N. Y., Nov. 9, Syracuse 10, Lyons 11, Warsaw 12, Canandaigua 13, Rochester 14, 15, Catherines, Ont., 15, Peterboro 16, Belleville 17, Toronto 18, London 19, Chatham 20, Detroit 21, Toledo, O., 22, Sandusky 23, Cleveland 24.

BROWNIES: Little Rock, Ark., Nov. 9, 10, Hot Springs 11, Paris, Tex., 12, Sherman 13.

CALHOUN OPERA: Fargo, N. D., Nov. 9, Dickinson 10, Miles City, Mont., 11, Billings 12, Livingston 13, Anaconda 14, Butte 15-20.

CANILLE D'ARVILLE: Philadelphia, Pa., Nov. 8-indefinite.

CARLETON OPERA: Pittsburgh, Pa., Nov. 8-13.

CASTLE SQUARE OPERA (C. M. South-well, mgr.): Philadelphia, Pa.-indefinite.

CIRCUS GIRL (Augustin Daly, mgr.): Montreal, Can., Nov. 8-13.

COLUMBIA OPERA (Charles Riggs, mgr.): Houston, Tex., Nov. 8-11, Galveston 12-25.

DEVIL'S AUCTION (Chas. H. Yale, mgr.): Richmond, Ind., Nov. 15, Anderson 16, Marion 17, Muncie 18, Piqua, O., 19, Springfield 20, Cincinnati 21-27.

DE WOLF HOPKINS: Philadelphia, Pa., Nov. 8-13.

FRANK DANIELS (Kirk La Shelle, mgr.): New York city Oct. 25-Dec. 11.

FRENCH MAID: New York city Sept. 27-indefinite.

GIRL FROM PARIS (No. 1: E. E. Rice, mgr.): Washington, D. C., Nov. 8-13.

GIRL FROM PARIS (No. 2: E. E. Rice, mgr.): Boston, Mass., Oct. 11-indefinite.

GIRL FROM PARIS (No. 3: Omaha, Neb., Nov. 12, 13, Highwaysman: Rochester, N. Y., Nov. 8-9, Buffalo, 11-13).

IN OLD MADRID (Francis Jones; E. D. Shaw, mgrs.): St. Francis, N. D., Nov. 9, Grafton 10, Pembina 11, Winnipeg, Man., 12, 13, Hillsboro, N. D., 15.

IN TOWNS: Newark, N. J., Nov. 8-13.

ISLES OF CHANCE (Chas. H. Yale, mgr.): Memphis, Tenn., Nov. 9, Atlanta, Ga., 10, Birmingham, Ala., 11, Meridian, Miss., 12, Jackson 13, New Orleans, La., 14-20, JACK AND THE BEANSTALK: Cincinnati, O., Nov. 8-13.

KIMMET (Frank Norcross, mgr.): Canton, O., Nov. 11.

LA FOUTRE: New York city Oct. 21-indefinite.

LOLLIPOPPIANS: Brooklyn, N. Y., Nov. 8-13.

LOST, STRAYED OR STOLEN (Fred C. Whitney, mgr.): San Francisco, Cal., Nov. 1-13.

MADEIRA (Joan H. Williams, mgr.): Minneapolis, Minn., Nov. 7-10, St. Paul 11-13, Winona, Wis., 15, La Crosse 16, Madison 17, Rockford, Ill., 18, Janesville, Wis., 19, Oshkosh 20.

MISS SYLVIA (Sylvia, bus mgr.): New York city Nov. 15-indefinite.

ONE ROUND OF PLEASURE: Philadelphia, Pa., Nov. 8-13.

ORIENTAL AMERICA (John W. Isham): En route through England.

SCALCHI CONCERT (Barne Loeburger, mgr.): Memphis, Tenn., Nov. 10, Little Rock, Ark., 11, Texarkana, Tex., 12.

THE GREENS (Donnelly and Girard): Waterbury, Conn., Nov. 9, New Haven 10, 11, Hartford 12, 13.

THE GEISHA (Augustin Daly, mgr.): New York city Nov. 8-indefinite.

TWELVE TEMPTATIONS (Chas. H. Yale, mgr.): Aurora, Ill., Nov. 9, Joliet, Ill., 10, Streator 11, Terre Haute, Ind., 12, Evansville 13, Paducah, Ky., 15, Jackson, Tenn., 16, Dyersburg 17, Memphis 18, Vicksburg, Miss., 19, Natchez 20, New Orleans, La., 21-27.

VICTOR HERBERT: Ashtabula, O., Nov. 9, Mendville, Pa., 10, Oil City 11, Jamestown, N. Y., 12, Dunkirk 13, Buffalo 14, Auburn 15, Ithaca 16, Elmira 17, Syracuse 18, Troy 19, Poughkeepsie 20.

WALKER COMIC OPERA (E. G. Harrison, mgr.): Gloucester, Mass., Nov. 13.

WELSH PRIZE SINGERS: Albany, N. Y., Nov. 9, Troy 10, Albany 11, Glens Falls 12, Utica 13.

WHEEL OF THE TOWNS: Chicago, Ill., Nov. 8-13.

WILBUR-KIRWIN (W. H. Fullwood, mgr.): Atlanta, Ga., Oct. 25-indefinite.

WIZARD OF THE NILE: Boston, Mass., Nov. 8-13, Nashua, N. H., 15, Haverhill, Mass., 16, Biddleford, Me., 17, Bangor 18, Lewiston 19, Portland 20.

VARIETY.

AMERICAN BEAUTIES BURLESQUE (Bryant and Watson, props.; C. G. Ball, mgr.): Fall River, Mass., Nov. 11-13.

ANI'S MONARCHS (Harry Hill, prop. and mgr.): Akron, O., Nov. 9, Richmond, Ind., 10, Indianapolis 11-13, Chicago, Ill., 14-20, Cincinnati, O., 21-27.

BIG SENSATION: Grand Rapids, Mich., Nov. 8-10, Toledo, O., 11-13.

BLACK CROOK BURLESQUE: Boston, Mass., Nov. 8-13.

BLACK PATTI'S TROUBADOURS (Veechel and Nolan, mgrs.): Brantford, Can., Nov. 9, Chatham 10, Bay City, Mich., 11, E. Saginaw 12, Lansing 13, Adrian 15, Battle Creek 16, Kalamazoo 18, Grand Rapids 19, 20.

BOB FITZSIMMONS: St. Louis, Mo., Nov. 7-13, Kansas City 14-20.

BOHEMIAN BURLESQUES (Louis Robie, mgr.): Philadelphia, Pa., Nov. 1-13.

BON TON BURLESQUE: Chicago, Ill., Nov. 8-13.

BROADWAY BURLESQUES: New York city Nov. 8-13.

CITY CLUB: Philadelphia, Pa., Nov. 8-13.

CITY SPORTS: Cincinnati, O., Nov. 8-13.

CLIFFORD GAIETY: Grand Rapids, Mich., Nov. 7-13, Chicago, Ill., 14-20.

COLUMBIAN BURLESQUES (Scribner's): New York city Nov. 8-13, Washington, D. C., 15-20.

CYRUS BURLESQUE: Milwaukee, Wis., Nov. 8-13.

FAUNT BROTHERS VAUDEVILLE (Charles Woodford, mgr.): Milwaukee, Wis., Nov. 8-13.

FAY FOSTER: Providence, R. I., Nov. 8-13.

GAY MASQUERADERS (Gus Hill, prop.; Robt. Manchester, mgr.): Indianapolis, Ind., Nov. 8-13.

GIRLS OF GOTHAM: Newark, N. J., Nov. 8-13.

GUS HILL'S VAUDEVILLE: Cincinnati, O., Nov. 8-13, St. Louis, Mo., 15-20.

HELEN RUSSELL: St. Louis, Mo., Nov. 8-13.

HOPKINS' TRANS-OCEANICS (Eastern): Worcester, Mass., Nov. 8-13.

HOPKINS' TRANS-OCEANICS (Western: Robert Fulgore, mgr.): Baltimore, Md., Nov. 8-13, Washington, D. C., 15-20, Philadelphia, Pa., 22-27.

HYDRA COMEDY: New York city Nov. 8-13.

IRWIN BROS.: Philadelphia, Pa., Nov. 8-13.

JOHN L. SULLIVAN (Wm. H. Sherwood, mgr.): Paterson, N. J., Nov. 8-10, Reading, Pa., 11, Allentown 12, Lancaster 13.

KLODKIE (Sam T. Jack, mgr.): Chicago, Ill., Oct. 26-Nov. 13.

KNECHESBURGER BURLESQUE (Louis Robie, mgr.): Brooklyn, N. Y., Nov. 8-13.

LANG OPERATIC BURLESQUES: New York city Nov. 8-13.

LONDON BELLES (Rose Sydel): Jersey City, N. J., Nov. 8-13.

LONDON CITY SPORTS (Eastern: William M. Weiss, mgr.): Port Huron, Mich., Nov. 9, 10, London, Ont., 11, 12, Stratford 13, Woodstock 14, 15, Brantford 16, Hamilton 17, Lockport, N. Y., 18, Tonawanda 19, Batavia 21, 22, Geneva 23, Corning 25, 26, Elmira 27, Oswego 29, Binghamton 30.

LONDON CITY SPORTS (Western: Wm. M. Weiss, mgr.): Beloit, Wis., Nov. 8, 9, Rockford, Ill., 10, 11, Freeport 13, 14, Dubuque, Ia., 15-20, Cedar Rapids 22-27.

LONDON GAIETY GIRLS: Brooklyn, N. Y., Nov. 8-13.

MAY HOWARD: New York city Nov. 22-Dec. 4.

MISS NEW YORK, JR.: Philadelphia, Pa., Nov. 8-20.

MOTLIN ROGUE (Rider 9): Cleveland, O., Nov. 8-13, Buffalo, N. Y., 15-20.

NIGHT OWLS: Detroit, Mich., Nov. 8-13.

OCTOPOONS (John W. Isham, mgr.): Syracuse, N. Y., Nov. 8-10, Erie, Pa., 11, 12, Youngstown, O., 13.

ORANGE BLISSONS (Sam T. Jack, mgr.): Detroit, Mich., Nov. 8-13.

REILLY AND WOOD: Buffalo, N. Y., Nov. 8-13.

RENTZ-SANTLEY (No. 1: Abe Levitt, mgr.): Troy, N. Y., Nov. 8-13, Troy 15-20, Boston, Mass., 22-27.

ROSE HILL: Louisville, Ky., Nov. 8-13, Indianapolis, Ind., 15-17, So. Bend 18.

ROSSOW MIDGETS: New Haven, Conn., Nov. 8-13, Providence, R. I., 15-17, Fall River, Mass., 18-21.

RUSSELL BROS.: Brooklyn, N. Y., Nov. 8-13.

SAM DEVERE: Pittsburgh, Pa., Nov. 8-13, Cincinnati, O., 15-20, Dayton 22-24, Indianapolis, Ind., 25-27.

SCHILLER VAUDEVILLE (Dicknell and Jones, mgrs.): Milwaukee, Wis., Nov. 7-14.

STEVE BRODIE (Gus Hill, prop.; C. W. Williams, mgr.): Baltimore, Md., Nov. 8-13.

TENDERLOIN (Sam T. Jack's): New York city Nov. 8-13.

VANITY FAIR (Gus Hill, prop.; Fred J. Huber, mgr.): New York city Nov. 8-13, Boston, Mass., 15-20.

VAUDEVILLE CLUB: Fall River, Mass., Nov. 8, 9, Hartford, Conn., 10.

WHITE ELITE VAUDEVILLE (Rider's) Montreal, Can., Nov. 8-13.

WOOD SISTERS (Everett and Mack, props. and mgrs.): Brockton, Mass., Nov. 8-10, Lawrence 11-13, Fall River 15-17.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Shreveport, La., Nov. 10, Texas 11.

AL. G. FIELD (colored): Dixon, Ill., Nov. 9.

BEACH AND BOWERS: Council Bluffs, Ia., Nov. 9, Fremont, Neb., 10, York 11, Grand Island 12.

CARROLL AND JOHNSON (John S. Lawrence, mgr.): Tunkhannock, Pa., Nov. 9, Mauch Chunk 10, Homestead 11, White Mills 12, Blomberg 13.

CLIFTON AND HUBBERT: Syracuse, O., Nov. 9, Bellevue 10, No. Baltimore 11, Napoleon 12, Hudson, Mich., 13.

FIELDS AND HANSON: Oakland, Ind., Nov. 9.

GORTON'S MINSTRELS (C. H. Larkin, mgr.): Cambridge, S. Y., 9.

HI HENRY: Locominster, Mass., Nov. 9, So. Framingham 10, Brockton 12, New Bedford 13, Hartford, Conn., 15, 16, Meriden 17, New Britain 18, Bristol 19, Danbury 20.

MAHARA: Kansas City, Mo., Nov. 10-13.

PHIMMOE AND WEST (Eastern): Wilkes-Barre, Pa., Nov. 9, Scranton 10, Yonkers, N. Y., 11, Paterson, N. J., 12, 13, Brooklyn, N. Y., 15-20, Harlem 22-27.

PHIMMOE AND WEST (Western): Springfield, Ill., Nov. 9, Muncie, Ind., 10, Columbus, O., 11, Indianapolis, Ind., 12, 13.

RICHARDS, PRINGLE, RUSCO AND HOLLAND (O. E. Richards, prop.; W. A. Rusco, mgr.): Wilmington, N. C., Nov. 9, Florence 10, Hampton 11, Charleston, S. C., 12, Columbia 13, Savannah, Ga., 14, Augusta 15, Orangeburg, S. C., 17, Camden 18, Yorkville 19, Chester 20, Lawrence, N. C., 22, Greenville 23, Atlanta, Ga., 24, 25, Anniston, Ala., 26, Gadsden 27.

WASHINGTON: Connelville, Pa., Nov. 10, Mt. Pleasant 11, Greensburg 12, Altoona 13, Johnstown 14.

CIRCUSES.

FOREPATON AND SELLS BROS.: Ft. Worth, Tex., Nov. 9, Bowie 10, Wichita Falls 11, Decatur 12, Weatherford 13, Gainesville 15, Cleburne 16, Sulphur Springs 18, Pittsburg 19, Tyler 20, Hillsboro 22, Waco 23, Corsicana 24, Mexico 25, Bunham 26, Temple 27.

HUMPHREY, HAMILTON AND SELLS: Little Rock, Ark., Nov. 9.

MISCELLANEOUS.

CANADIAN JUBILEE SINGERS: New Haven, Conn., Nov. 9, Meriden 10, New Britain 11, Middletown 12, Hartford 13, 14.

CONKLING FAMILY: Jasper, Ind., Nov. 8-10.

COTTE MUSEUM: Abilene, Tex., Nov. 8-13.

DELLY (Hypnotist): F. W. Storkas, mgr.: Centralia, Mo., Nov. 8-10, Brunswick 11-13.

ELI PERKINS: Room, Ind., Nov. 10, Roanoke 11, Kendallville 12, Russellville 13, Preston, Ia., 14, Highland Park, Ill., 18, Oshkosh, Wis., 19, Lake Geneva 20.

GEORGE E. WILLIAMS (Reader): Frederickton, N. B., Nov. 9, Dorchester 10, Springfield, N. S., 11, Amherst 12, Bangor, Me., 13, Portland 14, 15.

GHANTHAM MUSEUM: Opelousa, La., Nov. 8-13.

KELLAR (Dudley McAdow, mgr.): Cleveland, O., Nov. 8-13, Akron 15, Beaver Falls 16, Youngstown 17, Salem 18, Kent 19, Warren 20.

LANE BROTHERS: Fairfield, Ia., Nov. 8-10, Mt. Pleasant 11-13.

McEWIN (Hypnotist): Vancouver, B. C., Nov. 8-13, Astoria, Ore., 15-20, Portland 21-27.

ROBERT G. INGERSOLL: Shelbyville, Mo., Nov. 10, Hartford City, Ind., 12, Cincinnati, O., 14, Detroit, Mich., 21, Jackson 22, Lansing 23, Chicago, Ill., 25.

SANTANELLI (Hypnotist): Ego, mgr.: Eureka, Kan., Nov. 12, 13, El Dorado 15-20, Perry, Okla., 22-24, Guthrie 25, 26.

THE FAULEYS: Chenova, Ill., Nov. 9, El Paso 10, Roanoke 11.

THE FLINTS: Davenport, Ia., Nov. 8-13.

THE LEES (Hypnotists): Thos. F. Adkin, mgr.: Richmond, Va., Nov. 8-13, Petersburg 15-20, Roanoke 22-27.

THE SAGES (A. B. McDole, mgr.): Stamford, Conn., Nov. 8-10, Winsted 11-13.

CORRESPONDENCE

[Received too late for classification.]

CALIFORNIA.

SAN JOSE.—HALL'S AUDITORIUM (C. P. Hall, manager): Digby Bell and a good supporting co. gave us The Hoosier Doctor Oct. 25, attracting a good house; every one pleased.—TURN VERKIN HALL: Miss Pearl Ladd, piano recital, 23, 29 to large audiences.

WOODLAND.—OPERA HOUSE (A. M. Elston, manager): Season opened with Digby Bell Oct. 28 in The Hoosier Doctor to a good house; audience pleased. A Trip to Chinatown 11, White Crook 22.

CONNECTICUT.

GREENWICH.—RAY'S OPERA HOUSE (J. E. Ray, manager): The Sages 4-6 to crowded houses; every one pleased. J. J. Black in A Big Heart 15.

ILLINOIS.

SHELBYVILLE.—OPERA HOUSE: Will reopen 10 with Colonel Robert G. Ingersoll.

INDIANA.

FRANKLIN.—NEW OPERA HOUSE (Martin and Woodsmall, managers): Wildwood Stock co. 14 to dovedly small business. Turner's World of Novelties 15, Eliza B. Spencer 23.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Side Tracked Oct. 28: crowded house; performance only fair. May C. Hyers 29 to good business; audience pleased. Veriscope 6.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE (E. M. Fritz, manager): Tennessee's Partner Oct. 12: excellent performance to fair business. Ben Hendricks in Olan 15: medium play to poor business. Charles A. Gardner in Karl the Peddler 20: fair house. Twelve Temptations 23: good performance to S. R. O.; receipts \$357. Chy Clement 1 in The New Dominion to small but pleased audience. Edward L. Davis U. T. C. 4. Paul Caseneuve 8, 9, Robert Mantell 10.

KANSAS.

OSWEGO.—OPERA HOUSE (Bradley and Rose, managers): Chase and Coleman Oct. 31 to poor business. Railroad Jack 1 to fair house; co. good. Mackay Opera co. in Said Pasha 6.

ARENA.

MORGANTOWN, W. VA.—Gentry's Dog and Pony Circus to large business 23.

GOLDSBORO, N. C.—Robinson and Franklin Brothers Circus Oct. 30 gave two performances to S. R. O.; show not up to expectations.

CHESTER, S. C.—Wallace's Circus 1 to fairly large and pleasant performances good.

ASHVILLE, N. C.—Charles Gentry's Dog and Pony Show 25, 26 amused packed tents.

SOUTH MALESTER, I. T.—Forepaugh and Sells Brothers Circus to crowded tents Oct. 25.

CHARLOTTE, N. C.—Harris' Nickel Plate Show 1 to poor business; performance. Gentry's Dog and Pony Show 4, 5.

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TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall's Bulletin from the Windy City
—Attractions for the Week.

(Special to The Mirror.)

CHICAGO, Nov. 8.

For the first time since they separated, years ago, Robson and Crane are playing together here, at rival theatres. Heretofore they have studiously avoided one another "on the road," but Crane is now at Hooley's, where he figured in the stock when it was dear old "Uncle Dick's" pride, "the parlor home of comedy," and Robson is at McVicker's, where the two first made fame as joint stars in Len Grover's "Our Boarding House." Mr. Crane opened to-night in Eugene Presbury's new comedy, "A Virginia Courtship," and was welcomed by a large and fashionable audience. Play and company scored a big hit. Later in the engagement we will see "A Fool of Fortune" for the first time here.

Mr. Robson got in one night ahead of Comedian Crane, opening at McVicker's last evening with a revival of "The Henrietta." The star appeared as Bertie the Lamb and Mrs. Robson was in her old part as the Widow Opdike. The Jackins will no doubt be seen before Mr. Robson leaves. Last night's house was large.

William Gillette in Secret Service closed six wonderful weeks at Hooley's Saturday night, the last week being the largest, in spite of the counter attraction of the horse show. And at the same time Joseph Holland wound up two excellent weeks at McVicker's in "Chums and The Mysterious Mr. Bugle."

Clarence Fleming, of Christopher, Jr., passed through the city Saturday. James E. Nelson left here to join the company in Port Huron last Thursday.

Madame Modjeska had a great welcome on her return to the stage at the Grand Opera House last week, and gave evidence of the same old power as Mary Stuart and Magda. Mr. Hawthorn is giving her fine support. Adrienne Lecocq and Camille will be given this week, together with Magda and Mary Stuart.

I met Charlie Smiley here last week and asked him who he was with. "With Davis and Keogh," he replied. "Fallen among Thieves." I thought that an odd remark for an actor to make about his managers, until I learned that it was the title of the play. In order to get a little "atmosphere," I suppose, Barney Reynolds and Harry Plerson, of the same company, visited the police court the other day. Two of the pickpockets in my audience took Barney's watch and Plerson's scarf. I do not expect to book them again this season.

The Cat and the Cherub closed at the Schiller Saturday night and will be taken to Cincinnati. It is a great little play and one that makes you dream of "hop-joints" and high-binders. Last week the recommended stock company went on in "The New South." Joe Grimsman and Phoebe Davies have the leading roles. It will be followed by Lottie Blair Parker's new play, with a strong special cast. George A. Fair is now the manager of the Schiller. W. A. Brady will merely book the house. Nature is the holiday attraction.

Ellie Hugh Wood, a bright Chicago girl, is in the cast of "The New South."

The new soubrette, Conito y Cienega, from Cuba, played here one night last week, on a percentage, and quit later, while Cuba's cause, the beneficiary, dropped a few checks.

Julia Stuart had no idea of continuing with the Schiller stock company. She simply went on in "Sunset" last week and will go on her own, in repertoire, having excellent time booked.

Manager L. L. Scarpa, of McVicker's, celebrated his sixtieth birthday Saturday, his fortieth anniversary at the theatre falling on the same day. He was in his memory many a tale of the old-timers who have made the house famous.

Julia Marlowe closed the most successful engagement she has ever had here on Saturday night at the Columbia. Her last week was devoted to repertoire, and Thursday afternoon she gave a professional matinee of "For So Many Years." Juliette Miller, Holland, Modjeska and all the player folk were there. On Wednesday afternoon Miss Marlowe gave a reception to two hundred ladies in the foyer of the theatre.

Amy Leath, of the Evening News, has just returned from New York and reports the usual great time. Amy, John T. Kelly, and Chicago's County Democracy were really responsible for the famous victory, I hear.

Ledger took charge of "The Whirl of the Town" last week and brought it here last night to the Columbia.

D. S. Graves and Company will reopen the Northside Imperial next week, Louis I. Speten being the manager and Cyrene the star.

The stock company at Hopkins' Theatre is reviving "Mixed Pickles" this week, while over at the Lyceum, Horace Vinton's stock organization is giving "East Lynne." At the latter house the matinee prices are now 5, 10 and 15 cents. Imagine East Lynne for a nickel! Regards to Ada Gray; Jane Cumber's piece writes.

Sowing the Wind opened yesterday over at the Lincoln Theatre, with Eusebia Muldowney in the leading role, and Fallon Among Thieves had two great big houses at the Academy of Music.

Joie Mae Hall is the current attraction at the Bijou, with "A Barrel of Money—a handy article in these times."

Manager Barry has another high dive and tank at the Alhambra this week in "The Side-walks of New York."

Manager Henderson has caught on at the start at the Great Northern, the Boston Lyric Opera company playing there to standing room only several times last week. This week Faust is the bill. J. E. Murray, W. H. Clark, Clara Lane, and Ed. Temple are the principals.

Speaking of opera companies calls to mind a postal card I received last week from John W. Vogel, manager of Darkest America. It was sent to him by the manager of the opera house in Owego, N. Y., and its star line read as follows: "N. B.—Opera companies play here in S. B. O. We have not had one in eight years."

Madame Nordica is the soloist at the Thome; concerts this week at the Auditorium.

A long letter came from Charlie Michman last week from Liverpool. He has had a great trip, and sailed last Saturday for Broadway, and the "Lamb's and Players." As the basis for a "soubrette menu" he sends me Miss Lettice Fairfax, with a picture of the lady. Lettice is dressed in English actresses usually are—badly. I hope Ethel Barrymore will give them points on attire while she's over there.

John Ramone writes me from West Baden, where he is learning songs written by Paul Dresser, who is there with him.

The Prince of Wales and I celebrate again together to-morrow, as Nov. 9 is my thirty-eighth birthday and Albert Edward's umth.

Harry Ward, the minstrel, sends me a copy

of a sign he saw over a saloon in Breckenridge, Minn. It reads like this: "The Shamrock—John Blatz, Proprietor." You can't beat those German men.

BOSTON.

Mrs. Fiske's Triumph in Tess—The Theatres
this Week—Hub Happenings.

(Special to The Mirror.)

Boston, Nov. 8.

There is no question about what has been the greatest artistic success that Boston has seen this season, for the crowded houses at the Tremont are a worthy tribute to the superb work of Mrs. Fiske in "Tess of the D'Urbervilles." We had waited with pleasant anticipation for it, and the result was the most delightful production that Boston theatregoers will see for a long time.

I cannot help giving some of the tributes from the local press to show the impression made by Mrs. Fiske. "It was a triumph," remarks the Transcript, which has given two articles, each a column and a half long, for the consideration of star and play in the course of the week. This is the view of the Herald: "This play has placed Mrs. Fiske where the big public may realize at last that the American stage can produce a player of talent and originality." The Globe's verdict is: "Mrs. Fiske's triumph was complete. It is a performance of infinite pathos and tragic intensity. There is no one like her on the American stage." Says the Post: "Mrs. Fiske is fully entitled to the eulogistic praise she has received elsewhere." In its headlines the Advertiser ordinarily mentions only play or theatre, but after the opening performance it headed its dramatic department with these words: "Great success of Mrs. Fiske in Tess of the D'Urbervilles." It will be a long time before the Boston stage will see such a demonstration as that following the great scene in the fourth act. The audience had listened with breathless intensity, and upon the conclusion burst into a storm of applause. Again and again the curtain had to be raised in order that Mrs. Fiske might respond to the calls. The play has pleased all, but the star has pleased still more, and the engagement will conclude this week to crowded houses. The supporting company is admirable. Frederic de Belleville and Forrest Robinson are superb as the leading men, and Mary Shaw, one of Boston's greatest favorites, shows her cleverness in the character of Marion. The piece has been splendidly staged, and there is not a weak characterization in the entire production.

At the Hollis Street to-night Under the E. d. Robe was presented. Some changes have been made in the cast since the original New York production.

As a result of circumstances A Ward of France came to the Boston to-night, several months in advance of the time originally scheduled.

Kirke La Shelle's comic opera company in "The Wizard of the Nile" opened an engagement at the Grand Opera House to-night, with many of the original singers in the cast. It beats all what tremendous success is sure to come to an organization playing the Grand Opera House at popular prices, after having been here at higher rates at a down town house. This season has been a perfect Klondike for some of these attractions, and The Wizard will probably prove another. The chief newcomers are Fred Frear and Marie Millard.

Captain Swift is the production of the week at the Castle Square and The Fatal Card is to follow. What I have said about combinations at the Grand Opera House applies with equal force to plays at the Castle Square. The stock company, at popular prices, will pack the house twice a day, while a combination at higher prices would give inferior performances at higher prices at some other theatre. The season-ticket buyers are increasing in numbers, and there is a regularity in the audiences, which can be found nowhere else. In Charles Mackay the matinee girls have a new idol, and they are as loyal to him as they were to Jack Mason and Edgar Davenport in the old days of the Museum stock.

His clever work deserves the idolatry. When London Sleeps is the attraction of the week at the Columbia—a new house for this play. It was in Boston twice last season, and played to more money than probably any melodrama tried in the city, and, judging by the big house at the Columbia to-night, that success will be repeated this year.

Never Again is at the Museum for a limited run.

Under the Polar Star at the Bowdoin Square this week has had as famous advance men as any play. First came Peary, and then followed Nansen, the latter making off by the bigger bit of the two, and drawing the largest audience ever gathered in Music Hall for a lecture. With such a boom in popularity, it would be surprising if the spectacular melodrama did not make a big hit at the popular prices now prevailing.

The Girl from Paris is going to have a Harvard Yale night at the Park this week, and souvenirs are in preparation for the fiftieth performance, but these are unnecessary, as the piece is packing the theatre on its own merits and will run for weeks without loss of prosperity.

The Boy Scout is the dramatic attraction at the Grand.

The Banda Rosa is to be in Boston all this week, giving concerts in Music Hall. The organization made a street parade through the city to-day and was reviewed at the City Hall and State House.

May Robson is receiving special attention from the medical fraternity of Boston, owing to the great reputation of her husband in surgical circles in New York.

Mary Shaw has accepted an invitation to read a paper before the Playgoers' Club at its meeting to-morrow. The meeting will be made a reception in her honor.

Joseph Humphreys has been in Boston during the past week.

De Wolf Hopper will play a return engagement at the Tremont in the Spring, giving El Capitan, with the assistance of Sousa's Band. John H. Schofield has returned to Boston from the meeting of the directors of the Abbey, Schofield and Grant corporation. Here's hoping that he may long remain in control of the Tremont.

The title of Fanny Davenport's play, A Soldier of France, was found to have been copyrighted previously and as a result a new name was necessary. Out of hundreds selected The Saint and the Fool was considered the most appropriate.

John and Marion Manola Mason seem to have renewed their old-time success on the New England circuit. I hear splendid reports of the hit made by the revival of Friend Fritz.

Tony Cummings has secured a number of copyright plays which the Castle Square stock company will produce in quick succession.

W. A. Brady is to have a cake walk in Music Hall 17.

Mrs. Ben Stern has made many strong friends in this city during her stay here with her husband, who is Fanny Davenport's manager.

Helen Gust has been making a brief visit to

her parents in this city, but has returned to New York to resume professional work.

Ralph Edmunds has been engaged to go in advance of Fanny Davenport.

The city finds itself in a pretty pickle in regard to the bill boards along the South Burial ground. There are kicks about them, but it seems that years ago the city sold a strip of land along the edge and that it has no authority now over the land.

Henry E. Dixey's creditors will have their next meeting on Jan. 7. No schedule was filed or claims proved at the first meeting. W. S. Jewell has been appointed assignee.

The Walking Delegate will start out again under the management of Alexander Comstock and Charles E. Cook, the librettist. It is being rehearsed at the Tremont.

Juliette Corda (Mrs. F. E. Pond) has sailed for Europe and will remain in London for a few weeks, afterward visiting Paris and the Continent. She will return to Boston probably soon after the holidays.

Alice Neilson has thoroughly recovered from the operation for appendicitis, which was performed at the Homeopathic Hospital in this city, and has left to rejoin the Bostonians.

Lydia Eustia, daughter of the former Ambassador to France, made her debut in concert Thursday afternoon at Stedman Hall before a small audience. She was assisted by T. Adamowski and others.

JAY BASTON.

PHILADELPHIA.

The Condition of Business—This Week's Bills
—A New Theatre—Gossip.

(Special to The Mirror.)

PHILADELPHIA, Nov. 8.

Business at the high-priced theatres here is at a very low ebb, and except the run of The Girl from Paris the season thus far is a great disappointment to both combinations and managers. The popular priced houses have been reaping a harvest and playing to their capacities, as is proved by the business last week, when the Castle Square Opera company, the Girard Auditorium, the Bijou, Forepaugh's, the Grand Avenue, and the Trocadero attracted the masses, while the \$1.50 houses are looking on with amazement. The truth is prosperity has not struck this town as yet and it will take an extraordinary attraction this season to do its usual business here.

The production of Lohengrin, by the Castle Square Opera company, at the Grand Opera House, was the most important and meritorious of the many operas that this organization ever attempted, and scored a grand success, being honored by crowded houses and curtain-calls nightly. To-night there is a complete change with double bill, The Daughter of the Regiment, with Yvonne de Trevill, and I Pagliacci, with Albert Guilla, who are added to the already large list of noted favorites. For week of Nov. 15, The Barber of Seville, with Signor Del Puente, and Trial by Jury.

The Broad Street Theatre has the Lyceum Theatre company with three changes of repertoire for second and last week. The First Born, added by Lottie Collins, will be the attraction on Nov. 15 for two weeks.

One Round of Pleasure is at the Chestnut Street Theatre.

De Wolf Hopper, with El Capitan, opened to-night for two weeks at the Chestnut Street Opera House. The Sign of the Cross follows Nov. 22. Richard Mansfield Nov. 29.

Margaret Mather, under the direction of R. A. Whitney, opened to-night at the Park Theatre for one week's stay, with her gorgeous scenic production of Cymbeline, the same as on its original presentation, with a company of noted players—Mark Price, Harrison J. Wolfe, Benjamin Ringgold, Eugene Everle, Lynn Pratt, William McVay, Conrad Catzen, J. Wilson Dwyer, William Toney, Dorothy L. Hote, Mary Bryer, Catherine Murray, Elsie Sterkon, and Genevieve Alexandria. Miss Mather has hosts of friends in this city, and to judge from the reception this evening, the engagement will, as it deserves, be large and profitable. Francis Wilson, with Half a King, follows Nov. 15, for two weeks, during which time he will own the town to the detriment of all the high-priced theatres.

Peg Woffington, dished up for comic opera purposes, with a company headed by Camille D'Arville, after lying idle in this city last week, opened to-night at the Walnut Street Theatre.

Girard Avenue Theatre, with a constant change of standard plays, is making a good record and large patronage. This week The Masked Ball is the bill, with Edward M. Bell, Valerie Bergers, Emma Maddern, Frank B. Hatch, Edwin Middleton, George Barbier, Pina Santje, and Alopha Craig in the cast. They gave a successful rendition to the delight of the steady patrons. For coming week, Jane, with Amy Lee in title-role.

Robert Watt, formerly manager of the Standard Theatre and well known as a writer of sketches, has opened a theatrical exchange in this city. It is the headquarters of many professionals.

The dialect play of Gus Henge, Yon Yonson, by permission of Jacob List, is enacted this week by the stock organization of Forepaugh's, with the original scenery, a prominent feature being the rescue on the realistic log jam. George Learock gives a notable delineation of the Green. Carrie Radcliffe, and in fact the entire company, win applause and golden opinions for their good work. Two performances are given daily, and business is deservedly large. For coming week, Little Lord Fauntleroy.

Eight Bells, with the famous Brothers Byrne, is at the National Theatre, opening to-night to a large house. Many novelties have been added since last season. The specialties of Griffin and McEvoy, the Coulson Sisters, dancers, are entertaining. It is a bright, clean and interesting show, and sure of large receipts. Down in Dixie Nov. 15. Marie Wainwright 22. George W. Monroe 23.

A. S. Lipman in The Indian is at the People's this week.

John and Emma Ray, with their great card, A Hot Old Time, turned away people at every performance last week at Gilmore's Auditorium. Edgar Selden and the Rays have a winner, and are in daily receipt of letters from prominent managers asking for time.

Donnelly and Girard with the Geener came to the Auditorium week of Nov. 29.

Dumont's Minstrels at the Eleventh Street Opera House have a good programme for this week, giving a bright and laughable entertainment. Grover Cleveland's Baby Boy is a new feature.

Edith Mason, of the Castle Square Opera company, after having been out of the cast for a week on account of sickness, reappeared at the Saturday matinee, singing Elsa in Lohengrin with brilliancy and great dramatic force.

The Land of the Living is announced for week of Nov. 15 at the Standard Theatre. Dramatic attractions are doing a better business than vanderbilt in this section of the city.

The annual benefit of Philadelphia Lodge No.

3, Theatrical Mechanics' Association, will take place on the afternoon of Dec. 3 at the Walnut Street Theatre.

Seale's Municipal Band are making a success with their Thursday afternoon concerts at the Grand Opera House. Twenty-five cents is the charge for any seat in this immense but very comfortable house.

The Academy of Music is receiving many decorative and electric improvements for the opening of the season of grand opera by the Dan-roach and Ellis company, which will take place Nov. 29. The foreign artists are arriving daily and rehearsals are in order. The subscription list is much larger than last year, and a new interest has been awakened in this enterprise, which guarantees its pecuniary success. To judge from the roster of the large company engaged every opera will be rendered in a manner to command attention and give pleasure to their many friends and patrons.

The Boston Symphony Concert at the Academy of Music to-night packed the house to the doors. The programme, under direction of Emil Paur, includes Lillian Blauvelt and Rafael Joseffy. Every one was pleased. Madame Marcelle Sembrich will give a vocal concert at the Academy Nov. 16. Her last appearance in this city was in 1883.

W. W. Freeman will exhibit at the Academy of Music week of Nov. 22, for the first time in this country, a pictorial reproduction of the Passion play tableaux, and with the aid of the Lumiere cinematographie has succeeded in obtaining moving pictures and important material. This will be the initial representation. Professor Ernest Lacy, of this city, has been engaged to give the descriptive lecture, the entertainment occupying two hours.

A new theatre to be built in West Philadelphia, which place is to Philadelphia what diadem is to New York, called the Lyric, and situated on Lancaster Avenue, below Fortieth Street. The plans, drawn by P. P. Elkington and approved by the Building Inspectors, call for a granite building with large lobbies and all the latest improvements. The auditorium will measure 50 x 100 feet, including stage, and will seat on orchestra floor 400, in balcony 325, and in gallery 450. The stage will be 32 by 50 feet. The location is desirable, being in the heart of our fashionable residences, and when completed will be under the management of Charles Arthur, who is looking after all the details. The money for the purchase of the ground and erection has been raised by the sale of bonds, and the entire issue has been sold. Operations were commenced this morning, and the new theatre will be completed by May 1, 1898.

S. FRANKENBERG.

WASHINGTON.

Francis Wilson's Big Business—The Bostonians—The Girl from Paris—Other Bills.

(Special to The Mirror.)

WASHINGTON, Nov. 8.

Francis Wilson in Half a King is the attraction this week at the Grand Opera House, opening to a very large and fashionable audience. A return to old prices is made for this engagement. The popular star received a rousing welcome, and the very excellent company was appreciated. The opera was carefully staged and charmingly rendered. The business promises to be remarkably large. Marie Wainwright in Shall We Forgive Her has given a much admired performance at this house during the last week, filling a very successful engagement. Elmer Grandin and Eva Mountford in The Secret Enemy will follow.

Joseph Jefferson, after an absence of three years, commenced an engagement at the New National Theatre to-night, presenting Rip Van Winkle. Later in the week the comedian will be seen in his portrayals of Caleb Plummer in The Cricket on the Hearth and Golightly in Lead Me Five Shillings.

The Bostonians, presenting their latest opera, The Serenade, seen here for the first time, played a record breaking engagement, closing on Saturday in Robin Hood to a house that was completely sold out; it is estimated that fully five hundred people were turned away. The Sign of the Cross comes next.

The Girl from Paris crowds the Lafayette Square, and a big week is on for this happy musical comedy. The splendid work of Louis Mann, Nick Long, Alexander Clark, Frank Smithson, Edward Chapman, Clara Lipman, Josephine Hall, Cheridan Simpson, and others is warmly praised. Herbert Kelcey and Effie Shannon's presentation of A Coat of Many Colors last week was satisfactory from every standpoint, and those who missed it, missed a good thing. The Belle of New York is the next attraction.

Courted Into Court, with Marie Dressler, John C. Rice, and a strong farce-comedy, opened at the Columbia Theatre to-night. This was the first Washington presentation of McNally's work, and the verdict was instantly in line with others favorably passed. John G. Sparks, Jacques Kruger, Billy Clifford, and Maun Ruth are strong in support. The actor-musician, Augustus Van Biene, in A Musician's Romance, drew fairly during the past week.

Walter Fessler and Commodore John Moller's scenic production of The City of New York drew a big house at the Academy of Music. The play is given in admirable form, and the company, headed by Walter Fessler and Pauline Train, is a capable one. McSorley's Twins follow.

The Boston Symphony Orchestra give their first matinee concert of the series at the Lafayette Square Tuesday afternoon. The hour of 4.15 has been selected for all of the five concerts during the season at the request of those employed in Government service. The house is sold for the occasion. Joseffy will be the soloist.

Human Hearts, playing at the Academy of Music last week, closed its season Saturday night under difficulties. It is said that there will be a complete reorganization, new management, and new company.

The Wednesday matinee of A Coat of Many Colors marked the fiftieth performance, and autograph photographs of Herbert Kelcey and Effie Shannon were distributed.

Milton and Dollie Nobles, in their one-act farce, Bilgeville Junction, have been specially engaged this week at the Bijou Family Theatre.

James O. Barrows will head the Summer stock company next season at the Columbia Theatre, arrangements to that end having been made during Mr. Barrows' week here with Wilton Lacy. The comedian was easily the star of every production made last summer.

Next Sunday evening Rev. Dr. D. J. Stafford will lecture at the Columbia Theatre on The Moral Lesson of Macbeth.

Charles Coghlan will present his new play, The Royal Box, for the first time on any stage at the Columbia Theatre, Monday, Nov. 22. It is a costume play, and the action takes place in England just before George the Fourth became regent. Mr. Coghlan's part is that of an eminent actor of that period.

Edward Braden succeeds G. P. Wilson as ad-

vance agent of Herbert Kelcey and Effie Shannon.

The biograph, with constant change of views, continues at Willard Hall to excellent attendance.

JOHN T. WARDE.

CINCINNATI.

Attractions for the Week—A Change of Headquarters—Notes.

(Special to The Mirror.)

CINCINNATI, Nov. 8.

Jack and the Beanstalk began an engagement at the Grand Sunday night. Next week Primrose and West's Minstrels will make their annual visit.

Max Anderson has secured The Cat and the Cherub for the current attraction at the Walnut, where it opened for the week yesterday afternoon. The company was well balanced, and gave a charming presentation.

The bill at the Pike is made up almost exclusively of comedy acts, and contains the names of Masons and Mase, Charles Wayne, Smith and Campbell, Lillie Western, the Daly Sisters, Caroline Hall, and the Adelphi Trio. The house was well filled for both performances yesterday.

Shantytown, written by Opie Read, is the name of the play produced at Henck's this week. Tom Nawn is the star. The many who have seen him in sketches are glad to see him at last in a more pretentious effort. There is an excellent company.

John A. Stevens' melodrama, Wife for Wife, is at the Star, where it opened Sunday afternoon. The company is equal to the play, and, with attractive scenery, give an excellent representation.

Mahara's Minstrels are at the Fountain Square. There are about fifty in the company.

Victor Herbert and his celebrated Twenty-second Regiment Band gave two inspiring concerts at Music Hall yesterday, which were well attended by enthusiastic audiences.

With the close of its engagement at Pike Saturday the Bellstedt-Ballenberg Band ceased to become a Cincinnati organization. Tempting offers from New York could not be refused, so in 1898 the headquarters of the band will be moved to New York city, and it will be from there that the organization will make its annual tours throughout the country. Both Mr. Bellstedt and Mr. Ballenberg will continue to make their homes in Cincinnati, however.

Colonel Robert G. Ingersoll will lecture at the Grand next Sunday afternoon. His tour this year will be under the management of Rainforth and Havlin.

WILLIAM SAMPSON.

BALTIMORE.

Chauncey Olcott at Ford's—The Butterflies by the Stock Company—Other Bills.

(Special to The Mirror.)

BALTIMORE, Nov. 8.

Chauncey Olcott's sweet singing was enjoyed by a large audience at Ford's last night. Sweet Innocence is a pleasing play of the Irish comedy type, and Manager Filton has surrounded Mr. Olcott with an efficient company. What Happened to Jones we are to learn next week.

Shall We Forgive Her, with Marie Wainwright as leading lady, was a drawing card at the Holiday Street to-night. It is much better than the average melodrama, and the company misses none of its strong points. The Byrons will follow.

The Sign of the Cross opened at the Academy to-night and will be followed next week by The Girl from Paris.

Manager Albough's Lyceum stock company produced The Butterflies to-night in its usual creditable manner. Adele Block, Leonora Bradley, William Harcourt, Percy Winter, and the rest of the company acquitted themselves admirably. Caste will be next week's bill.

McSorley's Twins, a jumble of bright specialities, is at the Auditorium this week. Mark Murphy and John T. Tierney head the excellent company.

The Boston Symphony Orchestra will give a concert at Music Hall on Wednesday.

HAROLD RUTLEDGE.

CHARLES COGHLAN'S TOUR.

Charles Coghlan will begin his starring tour in Washington, D. C., at the Columbia Theatre, on Nov. 22. He will appear in a romantic play of the period of George III., adapted by him from the Royal Box, the principal situation of the piece being centered around the box of the Theatre Royal, Drury Lane, occupied by the royal family. Mr. Coghlan's work, both as an artist and as a playwright, has received the highest praise in this country and in England. His venture will be regarded with great interest by the theatregoing public. His supporting company contains the names of many well-known artists, prominent among them being Grace Fillins, Louise Thorndyke Boucicault, Lulu Klein, Gertrude Coghlan, Edward J. Ratcliffe, Albert Bruns, Charles Stanley, Claude Brooks, Walter Craven, Guy Nichols, Frank Sheridan, Taylor Granville, and Charles Plunkett. The tour will be under the direction of The Liebler company.

MEETING OF THE ABBEY, SCHOEFFEL AND GRAU OPERA HOUSE.

A meeting of the Abbey, Schoeffel and Grau Opera House was held at the Metropolitan Opera House last Wednesday to consider the proposition of a Boston syndicate for the purchase of the Tremont Theatre in that city. The matter was referred to a committee. A meeting of the Maurice Grau Opera company was held also to hear plans for next season. Mr. Grau announcing the engagement of Ernest Van Dyck, the famous tenor of Vienna. Mr. Grau probably will sail this week for Europe.

A NARROW ESCAPE.

Mrs. Lester W. Murray, wife of the advance agent of the Devil's Auction company, had an almost miraculous escape from probably instant death at Charleston, W. Va., Nov. 2. A cab in which they were driving was struck by a train and cut in half. Mrs. Murray was thrown forward and not hit, but sustained severe bruises which have confined her to her bed. She will have recovered completely in a few days.

FOR ROEY'S WIDOW AND HIS MOTHER.

Local managers have arranged for a benefit performance to be given at the Herald Square Theatre on Dec. 9 in aid of the widow and the mother of the late William F. Roe. A splendid bill is promised, and the house no doubt will be crowded by the many who cherish cordial memories of generous, great-hearted "Old Bom."

Johnston (Pa.) Opera House, to Johnston's best Theatre. Good time open. Terms reasonable.

E. S. WILLARD IN NEW ROLES.

E. S. Willard appeared last evening at the Montank Theatre, Brooklyn, as Tom Pinch, in a dramatization of certain episodes from "Martin Chuzzlewit."

As dramatic contrast to the simple and gentle Tom Pinch, Mr. Willard appeared also in the character of Citizen Sangford in A Domestic Revolution, a one-act play formed upon one of Dumas' books, and also known under the title of Delicate Ground. Mr. Willard will appear on Friday evening for the first time as David Garrick.

While in England last summer Mr. Willard purchased the rights to All for Her, by Herman Merivale and the late Palgrave Simpson. It was his intention to have given an elaborate production of this during his stay in New York, but scenic artists and costumes have had so many orders to execute that this was found impracticable. It is likely, however, that he may be seen in this play before the end of his present American tour.

THE ACTORS' ORDER.

The Actors' Order of Friendship held its semi-annual meeting last Sunday afternoon at the club house, 166 West Forty-seventh Street. The president, Louis Aldrich, who was in the chair, told a Minon man yesterday that Joseph Jefferson had added one hundred and fifty volumes of excellent English literature to his previous donations to the library of the lodge, and that a pen and ink sketch by Thomas Nast, called "Booth and the Players," had also been donated. Mr. Aldrich turned over to the lodge a rare play bill of 1811. It is said that the receipts from dues paid at this meeting were the largest receipts from that source of any one day in the history of the lodge, the attendance of members being unusually large.

MATTERS OF FACT.

The present tour of Straight from the Heart is under proprietorship of M. E. Gilt, Harry St. Ormond manager. W. B. Edminster is not connected with the enterprise.

Dolly, the hypnotist, reports good business in the six States through which he has traveled since the opening of his season.

Mae Standish, wife of the late Harry Standish, has opened a manicure parlor at 24 West Eighty-ninth Street, and would like the patronage of all professional friends.

Nov. 4 witnessed the opening of the new opera house at Athens, Ohio, by Eliza B. Spencer, in Othello. Athens is an up-to-date city, possessing all modern conveniences, and being the centre of three railway systems, gives the management ample opportunity for securing first-class attractions. The new opera house is of modern design, equipped with electricity and gas, entire new scenery water and sewerage connection, and with seating capacity double that of the old house. Miller and McCune, the managers, have been very successful so far in their bookings, having secured some of the finest one-night attractions on the road.

Sanford Dodge will present Othello under the auspices of the local lodge of Knights of Pythias, at Larimore, N. D., Nov. 10.

Florence Gerald has joined the A Husband by Deputy company and is receiving good notices for her work from the Canadian press.

Edwin C. Barry, who was to have managed the tour of the late Carrie Turner, is prepared to negotiate with a first-class star to produce the play written for her by Clyde Fitch, entitled A Marriage Game. One thousand dollars has already been paid the author as advance royalties. His address is American Theatrical Exchange.

The Inside Track was presented at the Bijou Theatre, Chicago, recently by the Graham and Earle company, under the management of Charles H. Roseman, to excellent business. The company are booked in Western cities until May, when they will present Dixie Land in Chicago for the two closing weeks.

May Noble is open to offers for leading heavies and light comedy roles. She appeared for two and a half years in stock in San Francisco, and the past season has done creditable work on the road.

A first-class attraction is wanted by Manager Charles S. Hubbard at the Opera House, Ogdensburg, N. Y., for Thanksgiving Day.

The Payton Comedy company, of which Isaac Payton is the manager, has been testing the capacity of the theatres in West Central States, where they have presented repertoire at popular prices. The company comprises twenty-two persons, including a number of versatile vaudeville performers with meritorious specialties. Mr. Payton still has a few weeks open for the best of popular-priced houses.

George Buckler will manage Eleanor Newton's tour in a repertoire of accepted successes. He is now filling time and engaging people. His address is Anacostia, D. C.

Clinton, Mass., will have a new theatre. It is being built and will be ready for opening about the middle of December. A strong opening attraction is wanted, also good companies for the balance of the season.

A short sketch for comedian and contralto is wanted by "Mac," care of the Rushville (Ind.) Opera House.

Desirable holiday time, Thanksgiving, and Christmas are open at Johnston, and Altoona, Pa., respectively. Manager I. C. Misher will book first-class attractions only.

The tour of The Wolves of New York was abruptly terminated by the fire at Cohoes, N. Y., recently. The company will start out again Thanksgiving week, and will be an entirely new production. The scenery is now being painted by George Heineman, and a stronger company has already been secured. There are still a few parts open to good people, who should apply to George D. Londen, 256 Schermerhorn Street, Brooklyn.

A good one-night stand between Paducah, Ky., and Memphis, Tenn., is Dyersburg, Tenn., with a population of 8,000 to draw from of forty people, and respectively. Manager I. C. Misher will book first-class attractions only.

Melville Stewart, the popular baritone, until recently with the Castle Square Opera company, is open to offers for the balance of the season. He may be addressed care this office.

The newly rewritten, revised, and up to date version of The Star Gazer, in which Joseph Ott is appearing, has proven remarkably successful. Everywhere Mr. Ott and his company are greeted with praise. The company is now playing the Eastern territory, but after Christmas they will start toward the Pacific Coast for a comprehensive tour of the West. Branch O'Brien is in advance and booking the time.

Spuller and Johnson are booking good attractions for the Armstrong Opera House, Johnstown, Pa., which is an excellent one-nighter.

The Bubbs Comedy company, carrying their own band and orchestra, is composed of forty people, and present a repertoire of familiar plays. They carry their own scenery and effects, and have special printing. George Bulb, with headquarters at the Lycoming Opera House, Williamsport, Pa., is the manager.

Herbert Dillon, musical director and composer, for the past four seasons with Murray and Mack in Finnigan's Hall, and Finnigan's Courtship, is at liberty, and may be addressed care of this office.

"Comedietta," care this office, wishes an ingenue to play in comedietta, one capable of playing piano preferred.

Sydney Blair is at liberty for heavies and characters, and makes a specialty of French dialect roles. Her address is Elmdale Hotel, Boston, Mass.

C. A. Burt, who has represented many well-known attractions, always giving the best of satisfaction, has not closed for the balance of the season. Com-

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The Wolves of New York

WHOLLY NEW SCENERY BY HEINEMAN.

The Greatest Sensation Scene on Earth.

COMPANY STRONGER THAN EVER.

EVERYTHING ENTIRELY NEW.

SEASON RESUMES THANKSGIVING WEEK.

WANTED—Soubrette, Ingenue, two good actors. All should sing. Quartette, Carpenter. Address or apply 205 Schermerhorn Street, near Hoyt Street, Brooklyn.

GEORGE D. LOUDEN, Telegraph.

ANDREW DUANE, Business Manager.

communications addressed in care of The Mirror will reach him.

William Hopner, the well-known theatrical wig-maker, so many years established in Chicago, has started in business in this city with offices in the Broadway Theatre Building.

Chris Bruno, the singing and dancing comedian, has left the Murray and Mack company, not wishing to accept a cut in his salary. He may be addressed care this office.

Addison Pitt, who has been playing in the stock company at Salt Lake City, is at liberty, having returned to New York owing to the closing of that organization. The people had to pay their fare home. The manager of the house refused to allow the company to use the theatre for a benefit performance.

A strong attraction can secure immediate open time, including Thanksgiving, at the Empire Theatre, Holyoke, Mass.

Frank Hayden, for many seasons the stage-manager of the Corinne Kimball Opera company, and more recently with Merry World, and Bessie Bonehill, is at liberty for singing or acting roles. He also designed the costumes for the Corinne productions.

Thomas G. Leath, manager of the Academy of Music, Richmond, Va., telegraphed last night to THE MIRROR: "We sold standing room at 7.30 to night for the Lees, and hundreds were turned away."

DATES AHEAD.

[Received too late for classification.]

UNCLE TOM'S CABIN (Al W. Martin, mgr.): Williamsport, Pa., Nov. 11. Muncie 13. Mahanoy City 15. JOHNSA SIMPKINS: Bristol, Tenn., Nov. 9. Greenville 10.

CURTIS COMEDY: Monett, Mo., Nov. 9-13. Paola, Kan., 15-20. Joplin, Mo., 22-27. ULLIE AKERSTROM (Gus Bernard, mgr.): Springfield, Mass., Nov. 11-13. Northampton 15-20. Holyoke 22-27.

LESTER BURLEIGH (Billy Lester, mgr.): Delaware, O., Nov. 15-17. Circleville 18-20. Tiffin 22-24. Akron 25-27.

BROADWAY GIRL: Henderson, Ky., Nov. 9. Evansville, Ind., 10. Mt. Vernon 11. Princeton 12. Washington 13. Paris, Ky., 15. Mattoon, Ill., 16. Champlain 17. Lincoln 18. Springfield 19. Decatur 20.

WILSON THEATRE: Beaver Falls, Pa., Nov. 9-13. New Castle 14-20.

POLK AND MILLER: Cairo, Ill., Nov. 9. Hot Springs, Ark., 10. Pine Bluff 11. Camden 12. Ft. Smith 13. Paris, Tex., 14. Sherman 15. Tezakana 16. Shreveport, La., 17.

KATIE BOONEY: No. Adams, Mass., Nov. 9. Pittsfield 10. Holyoke 11-13. Providence, R. I., 15-20. MAGNISCOPE (Arnet's): Waukegan, Ill., Nov. 9-13. SEVENGLA BRON (G. V. A. Conger, mgr.): New Brunswick, N. J., Nov. 9-13. Belleville 15-20. Corry, Pa., 22-27.

THORNTON (R. M. Dear, mgr.): Ft. Smith, Ark., Nov. 9. Fayetteville 10. Eureka Spa 12. Neosho, Mo., 13. Oswego, Kan., 15.

AMERICAN BEAUTY: San Diego, Cal., Nov. 9, 10. FANNY DAVENPORT (Ben Stora, mgr.): Montreal, Can., Nov. 15-20. Toronto 22-27.

COURTNEY MORGAN: Amherstburg, Ont., Nov. 8-14. CEBORSE (Hypnotist): Lewiston, Pa., Nov. 9-13. Tyrone 15-20. Altoona 22-27.

Died.

DEUTSCH—Simon Deutsch, at Boston, Mass., on Nov. 1, aged 44 years.

DEANE—Henry Deane, at London, England, on Oct. 28, aged 54 years.

GORDON—Joseph E. Gordon, at Rochester, N. Y., on Oct. 31, aged 36 years.

NATHANSON—Abraham Nathanson, at New York city, on Nov. 2, of apoplexy, aged 36 years.

OLIVIERI—Gedeone Olivieri, at Boston, Mass., on Nov. 1, of cancer, aged 46 years.

PARKES—Mrs. W. B. Parkes (Amy Sedgwick), in London.

PINCUS—Leopold Pincus, at New Orleans, La., on Nov. 2.

RANDALL—Jesse C. Randall, at Middletown, N. Y., on Nov. 5.

SCOTT—J. J. C. Scott, at New York city, on Nov. 4, of consumption, aged 32 years.

STEIN—Adolph Stein, at Wadside, N. Y., on Nov. 4, aged 61 years.

SUCK—George F. Suck, at Boston, Mass., Oct. 30.

XAVIER—Francis Xavier, at Maysville, S. C., on Sept. 24, of apoplexy, aged 37 years.

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MADAM E. SCHULTZ begs to inform her customers that she has reopened her first-class professional boarding house at 219 West 124 Street.

Married.

GREINERT—CUTLER—Hermann Greinert, Jr., and Grace Benedict Cutler, at Denver, Colo., on Nov. 3.

POWER—DANIELS—E. Harrison Power and Georgiana Daniels (Elaine Elson), at New York city, on Oct. 27.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-page, \$40;
Half-page, \$75; One page, \$140.
Professional cards, \$1 a line for three months.
Two line ("display") professional cards, \$3 for three
months; \$5 for six months; \$9 for one year.
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Charges for inserting portraits furnished on application.
"Preferred" positions subject to extra charge. Space on
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Back page closes at noon on Friday. Changes in stand-
ing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements
every Monday until 7 P. M.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Pay-
able in advance. Single copies, 10 cents.
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charge, Trafalgar Buildings, Northumberland Ave., W. C.
in Paris, at the Grand Hotel Klugman, and at Brantano's,
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NEW YORK, - - - NOVEMBER 13, 1897

Largest Dramatic Circulation in the World

CURRENT AMUSEMENTS.

BROADWAY.—THE IDOL'S EYE.
DALL'S.—THE GEMMA, 8:30 P. M.
FIFTH AVENUE.—THE DUKE'S DUCHESS.
FOURTH STREET.—COLUMBIAN, 9:1.
GRAND OPERA HOUSE.—McFadden's Row of Flats.
HERALD SQUARE.—THE PRINCE HAIN.
HOTEL-A STRANGER IN NEW YORK.
KENTON UNION SQUARE.—VAUDEVILLE.
KORTER AND HALLS.—VAUDEVILLE, 9:15 P. M.
LYCEUM.—AN ENEMY TO THE KING.
PROFESSOR OLD MONSTRACH, 9:15 P. M.
PLAZA PALACE.—VAUDEVILLE.
PROCTOR'S 124 STREET.—VAUDEVILLE.
STAR.—SEAT OF THE KLOONKE, 9:15 P. M.
TINY PANTONS.—VAUDEVILLE.
WALLACE.—A LADY OF QUALITY.
WHEAT AND FIELD.—THE GRAD HAND.

ACTORS' FUND NEEDS.

THE annual performance for the benefit of the Actors' Fund of America will take place at the Knickerbocker Theatre on Dec. 3, and from announcements already made it promises to be one of the most interesting and successful ever given. Members of the profession, however, while sympathetically responsive to all other charities, are still as a rule strangely careless as to this great charity of their own guild, except upon occasions when they are especially appealed to in its behalf. Every member of the profession ought to become a member of the Fund and esteem that membership an honor that ought never to be relinquished.

As will be seen by the account printed on the twenty third page of this number of THE MIRROR, other benefits for the Fund are arranging in other cities, under the impulse and assistance of the President and Trustees of the charity. It is to be hoped that all of them will be successful, as a perusal of the proceedings of the Trustees' meeting held last Thursday will show that at this time the Fund needs every effort that can be made in its behalf, either in the form of public performance or new memberships.

Perhaps the traditional carelessness of the members of the profession at large and those nearly associated with it as to the condition and work of the Fund is in nothing more clearly shown than in the letters, published in the article before referred to, responsive to the appeals of the President of the Fund, LOUIS ALDRICH. Most of the prominent members of the theatrical profession, or those closely associated with it, always seem to assume that the administration of the Fund is in such excellent, unselfish and devoted hands that nothing but endorsement is needed to further the work. On the contrary, money—the result of performances, donations or membership fees—is steadily required for the Fund, owing to the imperative and constantly-increasing demands upon it; and if the Fund shall in the future maintain its place as the most effective and admirable charity of its kind in the world, it must be through the aid and co-operation of those who are proud of it as a professional institution and who are willing to hold up its hands in every way.

That there are persons eminent in the public eye from former association with the theatre who still cherish the best feelings for those still concerned in the theatre and who are anxious to practically show their regard for this great charity is illustrated by the letter sent to President ALDRICH by AGNES ETHEL (Mrs. ROBERT BUSH). This highly esteemed woman not only has become a life member of the Fund, but pledges herself to contribute \$500 annually to its needs. Her letter, published in

another column, proves that the best and most able friends of the Fund need only to know of the Fund's requirements in order to meet them.

It is hoped that the list of the regular members of the Fund, soon to be published in THE MIRROR, will include the names of all who are willing to give countenance to this charity, which is at all times caring for the destitute of the profession who are ill and giving honorable burial to those who die without resources.

IRVING'S RESPECTS TO GILBERT.

SIR HENRY IRVING has shown himself to be a polite orator of note on polite occasions, and an essayist of thought and comprehension on subjects of breadth and human interest. He enters into few controversies and seldom becomes critical. But it appears that he would be an antagonist to respect in debate and a phrase-maker of force in satirical characterization.

It will be remembered that W. S. GILBERT, who had already won fame as a stage writer that might satisfy most men, recently wrote a crudely-digested drama that naturally failed, and, forgetting his many successes, launched out against critics generally and all persons who were legitimately prominent in the theatre at the moment. IRVING came in for one of GILBERT's shafts, being held by that writer as one of those responsible for "the degraded condition of the English stage." In a lecture delivered before an audience of critics the other day IRVING responded:

I must say there is one other reason, but perhaps a trifling one—but I think on this occasion I might be justified in alluding to it—why I feel a little bound up with you, especially to-night. This time it is not a matter of principle, but of accident, since I have been in a way arraigned as a fellow criminal with you in the melancholy charge made by a gentleman who possesses and has a very just and enviable reputation as a comic opera librettist. The gentleman seems to see—from a recent interview that he had in a newspaper—nothing but unworthiness in all or in any—poets, managers, actors, and public—all except the dramatist, who, laying aside his lyre—and I may say I mean no disrespect to my friend—has chosen again to dare the heights of serious drama, and with what success I fear is greatly shown by his very childish statements and his very jaundiced behavior. He seems to me to be in the unfortunate position of the proverbial bull, but, instead of going into a china shop, has got into some ironmongery establishment, and has hurt no one but himself. After all, these things are of the most minor of the worries of life. You and I will go on our way doing our duty as we see it, and we are not to be turned aside by any such silly trifling as that; and, for my part, so long as I have the support of earnest thinkers like yourself, and of the great public, who, after all, are the arbiters of all our destinies, I shall continue to travel on my road as you will, although I may not, perhaps, be able to accept a play upon its merits, or, perhaps, speak successfully thirty lines of verse.

No one can deny that IRVING rose to the occasion with a meek dignity. And few will find even in GILBERT's satirical libretti anything more appropriate in this circumstance than IRVING's setting before an angry bull an "ironmongery establishment" in place of the traditional china shop.

DIVERSITY OF OPINION.

AN occasional correspondent in another column writes, presumably from a strictly impartial view-point, about what he conceives to be certain defects in THE MIRROR's regular correspondence from the smaller cities throughout the country. He objects to a diversity of opinion among THE MIRROR's representatives in various places regarding theatrical attractions, and suggests that in these smaller cities and towns the letters to this paper should be confined to the barest record of theatrical events.

This correspondent might be sound in his conclusions if there were such a thing as human infallibility and any standard of appreciation that might be definitely followed by the human machine. While it is no doubt true that the correspondents of THE MIRROR in the smaller cities do not look upon the attractions that visit their places with the same degree of favor, this also may be said to be true of the schools of professional critics—men of special training or artistic aptitude—in all the great cities of the world. No one ever knew of the critics of New York, or of London, or of Paris, or of Berlin showing an exact unanimity as to any play or player, while in all the great cities theatrical criticism, like all other art criticism, is made the more interesting by its very diversity of actual opinion as well as by its diversity of method.

THE MIRROR's correspondents in the smaller places, isolated though they may be, are no more diverse in expression than are the writers on stage matters who assemble together to chronicle and analyze an event in a great city. Their minor reports are of value, however, because they pass upon attractions that are never seen in the larger cities, and the managers in other small places no doubt follow with benefit the news and facts and opinions that they present as to the companies that such managers subsequently deal with.

This critical correspondent, moreover,

does both THE MIRROR and its hundreds of representatives in small towns injustice when he assumes that such representatives secure the best seats in their respective theatres on the assurance that "favors will be reciprocated." There is no such understanding between THE MIRROR and its rural writers and local managers; and that this is so is shown by this occasional correspondent's very complaint that THE MIRROR's correspondents, in common with other men of greater scope and opportunity, differ materially in their ideas as to the amusements they witness.

PERSONALS.

BROWNING.—Ethel Browning, during the engagement of Otis Skinner in Minneapolis, was entertained by her aunt, Mrs. Samuel Morris, sister of ex-President Harrison.

COGHLAN.—Gertrude Coghlan will appear with her father, Charles Coghlan, in his new play, The Royal Box, which will soon be produced at Washington.

EARLE.—Virginia Earle recovered her health last week and resumed her part in The Circus Girl at Daly's Theatre.

SENDRICH.—Marcella Sendrich has decided to appear in opera as well as in concert, and will be seen this evening at Brooklyn in several scenes from The Barber of Seville.

STEPHENS.—R. N. Stephens, author of An Enemy to the King, has decided to present that play in England and in Germany as an opera. Richard Stahl will compose the music.

BARRETT.—Wilson Barrett arrived last Wednesday on route to Australia, where he will play twenty weeks. Mr. Barrett remained in town only a day, departing on Thursday for San Francisco. He expects to control theatres in New York and in Boston, and to tour America next season.

MANFIELD.—Richard Manfield will present his familiar repertoire during the closing week of his present engagement at the Fifth Avenue. His new play, King Wilhelm I., may be seen this season at another city theatre.

DREW.—John Drew and his company gave the second act of Rosemary at the opening of the new Astoria Hotel in this city last week, playing in the handsome ballroom.

ABELL.—Una Abell, who so successfully played Flavia last season in The Prisoner of Zenda, has won golden opinions from the Philadelphia press for her performance of the heroine, Flower Moynay, in A Ward of France.

HERNE.—James A. Herne delivered an eloquent address on the late Henry George, whose personal friend he was, at a memorial meeting in Buffalo, N. Y., last week.

DALY.—Augustin Daly and Ada Rehan sailed last Saturday from Southampton on the St. Paul for New York.

WALSH.—Blanche Walsh will retire from Sol Smith Russell's company at the end of the present week, because of the illness of her mother.

WOLFE.—Harrison J. Wolfe has been engaged for leading business with Margaret Mather.

SEIDL.—Anton Seidl and his orchestra gave last Friday the first subscription concert in the new Astoria Hotel.

SCHOEFFEL.—Mr. and Mrs. John Schoeffel, who have been in town for a week, have returned to their Boston home.

GRAU.—Maurice Grau and Henry Daxian, who were school boy friends in the days gone by, may be seen together almost every night enjoying a cigarette and laughing heartily over boyhood reminiscences.

YEAZE.—Eugene Yaeze, the violinist, and Raoul Pugno, the pianist, arrived last Sunday from Europe. Yaeze will appear on Friday at Carnegie Hall, and Pugno on Nov. 17 at the Astoria.

PLANCON.—Pol Plancon, the famous baritone, arrived last Sunday from Havre.

KARGER.—Max Karger, the European boy violinist, made a successful American debut last Sunday evening at the Seidl concert at the Metropolitan Opera House.

LYONS.—Ester Lyons lectured last Sunday evening at the Academy of Music before a large audience, her subject being the Klondike gold fields, which she visited in 1894.

FAIR.—George A. Fair, who has been on the staff of one of the Chicago papers since he resigned as manager of the Masonic Temple Roof Garden, will preside in the same capacity at the Schiller Theatre for William A. Brady.

TABER.—Robert Taber will have a strong part in the play by Henry Irving's son, which is now being rehearsed and will probably be produced by Sir Henry in London early in December.

COLLIER.—Edmund Collier will join The Sporting Duchess next week, succeeding Harry Lacy in the role of Major Mostyn.

LACKAYE.—Wilton Lackaye closed his tour last Saturday in the South.

WARDE.—Frederick Warde's tour in his new play, Iskander, came to an end last Friday at Elmira. Some members of the company returned yesterday to this city.

NIELSEN.—Alice Nielsen resappeared last Friday at Washington with The Bostonians for the first time since her recent illness.

KYLE.—Howard Kyle has been engaged for two weeks with the Schiller Theatre Stock company at Chicago, but he may remain in the West for an indefinite period.

TYLER.—William Tyler, aged seven years, who plays little Handrick in Rip Van Winkle, is said by Joseph Jefferson to be the cleverest youngster who ever appeared in that part. He is a son of E. W. Tyler and Caroline Lester.

SAID TO THE MIRROR.

J. W. DUNSTON, Barwick, Pa.: "Manager Kitchen, of the Opera House here, is in receipt of a letter from a reliable member of the profession inquiring as to the present whereabouts of Ernest Mayer, who was exposed as fake advance man by your correspondent in THE MIRROR of Oct. 16, stating that he was wanted in Louisville, Ky., for forgery. This is gratifying and substantial evidence that THE MIRROR is widely read by the profession, and performs many and various duties toward protecting its readers from being imposed upon by frauds and dead beats."

EDNA MAY SPOONER: "When I was six years of age I played my first part under the name of Edna May, and starred with my own company through the West, and have made a good reputation under that, my own name. I claim prior right to this name in the theatrical business and cannot understand why others will try to take from me what is mine. I am now starting with my sister, Cecil Spooner."

T. J. MCCLARY, newsdealer in Green's Hotel, Philadelphia: "Please add to your large list of newsdealers in Philadelphia who handle THE MIRROR my name and stand, corner Eighth and Chestnut Streets."

E. A. MCARDLE: "The Strange Adventures of Miss Brown did not close, as stated, at Parkersburg, W. Va. The season will end at Wheeling on Nov. 6."

LOLA MORRIS: "Tolson's Comedians have been in the South pirating The Galley Slave under title of Americans Abroad."

EMILE LA CROIX: "The yellow fever has been greatly magnified by the New Orleans health officials for their own pecuniary advantage. The few cases have been of such mild form that a very small percentage have proved fatal."

HERBERT HALL WISLOW: "Allow me to say that I have no connection with the farce-comedy A Paper City, now in the West, using my name as author prominently displayed on all printing. It is one of my early plays, renamed. The majority of authors have suffered from this sort of thing, as there seems to be no redress so long as the semblance of the original play remains. The piece passed out of my hands eight years ago, and the people now appearing in it are misleading the public and injuring me when they advertise it as a new play written for them."

LAWRENCE EARL ATKINSON: "Let me correct the statement that I have organized a repertoire company to be known as Atkinson's Players. I have been connected since June with the Wildwood Stock company, which will close at Franklin, Ind., Nov. 6, and have had no thought of organizing such a company."

J. F. ARNOLD: "Kindly announce for the benefit of the many friends of members of the Arnold-Welles Players, that they were not in the terrible wreck of the 'F. F. V. Limited' near Charlottesville, Va., last week, as stated in a New York paper. Neither was their baggage lost. I was one of the first persons on the ground after the disaster, and believe that no professionals were in the wreck."

WILLIAM A. SMITH, Memphis, Tenn.: "The recent heavy frosts have thoroughly eradicated yellow fever. There is none here. Local quarantines against Memphis have all been raised and theatrical companies need have no fear of coming here."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

BORACE C. BAKER, Topeka, Kan.—W. J. Florence died at Philadelphia, Pa., on Nov. 10, 1891.

W. E. COLVILLE, Kansas City, Mo.—Yes: the three actresses you mention are still living.

H. C. DE WITT, Montreal, Canada.—Watch the "Dates Ahead" column of THE MIRROR.

D. L. S., Chicago, Ill.—Alice Shaw began her career as a professional whistler in 1895.

FRANK L. GOLDEN, Adrian, Mich.—Isabel Irving became a member of Augustin Daly's company in 1894.

LOLA GACHE, Boston, Mass.—Blondie, the imper sonator, recently filled an engagement in a London music hall.

EDNA J., Washington, D. C.: She is living in England. Address a letter to her care of The Stage, London, England.

S. N. V., New York City: The Lotus Club, of New York city, gave a supper in honor of Henry Irving on Dec. 10, 1893.

C. B. SHELTON, Portland, Maine.—Yes: Gus Williams was a member of Herrmann's Transatlantic Vandervilles in 1890.

N. W. O., San Francisco, Cal.: Jean De Beauvais was married to the Comtesse de Mailly, at Paris, France, on Oct. 23, 1894.

I. MAYER, New York City: Annie Russell is acting at present in A Bachelor's Romance, at the Garden Theatre, New York city.

CONSTANT READER, Washington, D. C.—So far as we know Chatterton, by Ernest Lacy, is not a dramatization, but an original play.

L. L. GARRON, New York City.—No; Florence and Jefferson never played together in Twelfth Night at the Fifth Avenue Theatre, New York.

R. E. W., New York City.—Yes: it is understood that Yvette Guilbert received \$4000 for a four weeks' engagement at Hammerstein's Olympia.

THEATRAGOOG, Brooklyn, N. Y.—Ferdinand's Ehe-contract was first performed in America at the Irving Place Theatre, New York city, on Dec. 31, 1895.

JACK RAYMOND, New York City.—British Born is public property. It is published by Samuel French, 25 West Twenty-second Street, New York city, and sold for 15 cents a copy.

W. M. J., Springfield, Mass.—The late Arden Smith collaborated with his son, Edwin Arden, in writing Baglan's Way, which was originally presented at Jacob's Opera House, Paterson, N. J., on June 9, 1890.

GEORGE CAMPFIELD, Jersey City, N. J.—Sutton Vane is the author of Humanity. The piece received its first American production in America at the Bowdoin Square Theatre, Boston, Mass., on Dec. 24, 1894.

READER, Toronto, Canada.—You would certainly have to obtain permission to dramatize any book on which the copyright has not expired. In the case you refer to you would have to obtain permission probably from both the author and publisher. Write to R. E. Bowker, editor of the Publishers' Weekly, New York city, in regard to the author's address.

ARTHUR W. COLE, Baltimore, Md.—The cast of Shenandoah when it was presented at the Star Theatre for the first time in New York city was as follows: General Haverill, Wilton Lackaye; Colonel Kerchival West, Henry Miller; Captain Heartsease, Morton Selten; Lieutenant Bodine, G. W. Bailey; Major-General Buckhorn, Harry Harwood; Sergeant Barbet, J. O. Barrows; Colonel Ellingham, Lucius Henderson; Captain Thornton, John E. Keeler; Mrs. Constance Haverill, Dorothy Dorr; Gertrude Ellingham, Viola Allen; Madeline West, Nanette Comstock; Jennie Buckhorn, Effie Shan non; Mrs. Edith Haverill, Alice R. Holmes.

THE USHER.



Sidewalk ticket speculators don't bother Colonel Sinn, of the Montauk Theatre in Brooklyn. He devised a plan when the house opened that drove them away, and they have never returned.

With every seat that is sold from the box-office there goes a printed slip calling attention to the condition printed on the ticket itself, which reads as follows:

NOTICE.—This ticket is sold and accepted upon the express agreement and understanding that it is not transferable, and confers the right of admission upon original purchaser only. If sold or transferred by him, the holder will not be admitted unless upon application the management shall see fit to waive the right hereby reserved. The adoption of this rule is necessary to protect the management and public from ticket speculators.

After the Montauk opened its doors for the first time, Colonel Sinn posted employees in front of the theatre, and sometimes took a hand at enforcing the rule himself.

The speculators were watched closely, and when a prospective customer approached he was informed that if he bought the tickets they would be refused at the door and the original price refunded. This, of course, would leave him out of pocket to the extent of the speculator's premium.

The scheme was kept up vigorously. There was some grumbling—not much—from the public, which soon learned that the doughty Colonel was serving its best interests. There were a couple of arrests on the complaint of speculators, and then all the trouble ended. You will never find one of them in the vicinity of the Montauk.

This effective method of suppressing the nuisance is related here for the benefit of managers sincerely desirous of accomplishing that result.

Mr. Solberg, register of copyrights at the Library of Congress, is an expert on subjects relating to his office, having taken an active and important part in the movement that resulted in this country establishing international copyright relations several years ago.

Moreover, Mr. Solberg is bringing order out of chaos in the department of the Library over which he has dominion, with the result that authors, especially dramatic authors, are already discovering a marked improvement in its conduct.

Regarding the question what applications for copyright are entered, raised by a correspondent in a recent issue of THE MIRROR, Mr. Solberg says:

"The practice of the Copyright Office is to enter all applications for copyright, when such applications are properly made and are for lawful subjects of copyright. But if any dramatic author, before sending his proposed title, shows sufficient interest to ascertain whether such title has been previously used, if he will write to the Register of Copyrights an answer will be promptly made, stating the facts so far as they are ascertainable in the Copyright Office."

This is a great step in advance, and it goes to show that the Copyright Office is in good hands, and that its functions are properly understood.

From all accounts The Cat and the Cherub is meeting with success at the Lyric Theatre, in London, thanks to Mr. Brady's enterprise and pluck in introducing the Chinese play to London playgoers.

Clement Scott, according to a cablegram, says in the Daily Telegraph that The Cat and the Cherub has carried off the Chinese play honors, and that Mr. Brady can claim a victory.

Mr. Brady, by the way, is likely to regain a more important position in American theatrical engagements during the next few months than ever before. His plans are not matured yet, but they are important and far reaching.

Mr. Brady's spirit is active and his courage pronounced. There never was a time when better opportunities offered for management on an extensive scale.

Willard Holcomb, the bright and brainy Washington critic and poet, sends me the following lines, which he dedicates to

CLUB'S KLONDIKE BANG.

Sweet Choo, with the drooping hair,
Which gives you that distinguished air,
Although it makes the chappies stare
And vote your style quite pleasing;
That very fashion, I declare,
I saw where dwells the polar bear;
Such bangs the belles of Klondike wear
To keep their ears from freezing.

A telegram to THE MIRROR yesterday brought the information that heavy frosts have thoroughly eradicated the yellow fever in Memphis, Tenn.

Local quarantines against that city have already been raised, and theatrical companies need have no fear about filling dates there.

Heavy frosts are welcome in other places be-

sides Memphis, for there are some things besides yellow fever that heavy frosts eradicate.

A wandering professional noticed in Pittsburg not long ago a curious arrangement of current play titles in the shop window of a haberdasher which read: "Never Again Shall We Forgive Her unless For Her Sake Bo-Peep Brings Lemons to The Black Crook."

Miss Netherole was interviewed the other day by the Irish Daily Independent, of Dublin. She gave the scribe some entertaining material, from which I make these selections:

"Madame Bernhardt has told me that the French, in her opinion, are exactly like the Dublin audience in their enthusiasm. I think, myself, that the Irish people most resemble the French. I also put the American people in the same category with the French, and they are largely made up with Irish people.

"I have been nearly all over the world, once in Australia, and three times in America. In America my triumph has been phenomenal. They have received me there just as the English people have received Mary Anderson. They called her 'Our Mary' and the Americans have called me 'Our Olga.'"

Miss Netherole further informed her interviewer that she is a Cockney, having been born within sound of "Bow Bells," but she thinks she gets her temperament from her grandmother, who was a Castilian, so she has Spanish blood in her veins. The first time she acted she was only thirteen years of age. She played at a lunatic asylum at Colney Hatch.

Miss Netherole says she is studying a lot of new characters and that an American, the second time he saw her acting, said: "Here is a future Lady Macbeth."

She says she will play in this country next Spring, and that she will act The Second Mrs. Tanqueray.

Miss Arthur's triumph over many untoward circumstances and her personal success in A Lady of Quality are food for congratulation to the many who expressed early faith in her ability to make her mark.

Miss Arthur is a better actress to-day than she was at the time Mr. Palmer presented her in Mercedes, but only because in the interim she has studied, developed and improved in her art. The same gifts that are now recognized by critics and playgoers were clearly evident at the time she left this country, somewhat disheartened, to follow her profession temporarily in England.

There is no more doubt that Miss Arthur will take rank among the leading stars than there is that she deserves, in respect of talent, skill and experience, the position she has come back to occupy on our stage.

Mr. Coghlan has entirely rewritten and reconstructed Dumas' play of Kean, which he is to produce in Washington shortly under the title of The Royal Box.

Rosci acted the original play here in Italian. For the scene where the actor falters and breaks down at seeing his flame coquetting with the Prince of Wales in a box he selected a portion of Hamlet. Barney used for this a scene from Coriolanus. Mr. Coghlan will introduce the balcony scene from Romeo and Juliet, with Miss Coghlan as Juliet.

Mr. Coghlan is reshaping the play has changed the central character from Edmund Kean to an imaginary actor. He had the advantage of seeing the great Lemaitre play the role in Paris many years ago, and he believes that it will give him superb histrionic opportunities.

There is a disposition in some quarters to sneer at the Criterion Independent Theatre plan, the temptation to condemn an innovation in advance being stronger than discrimination or a sense of fair play.

Whether this Independent Theatre succeeds or fails, it has its origin in an earnest desire to contribute something of value to dramatic art, and its projectors are entitled to credit for that intention.

Surely dramatic art has not so many practical exemplars in this city that an attempt to improve its condition deserves to be assailed beforehand.

If the Criterion is able to show us something better than we are accustomed to in its initial performance of an Ibsen play on Nov. 18, we shall have reason to be grateful to a group of men that are doing something for art's sake. If the result is disappointing at least the defeat will be honorable.

A MEETING OF THE TWELFTH NIGHT CLUB.

The Twelfth Night Club met in the club rooms, at 23 West Forty-fourth Street, last Thursday afternoon, and after disposing of routine business listened to an interesting paper on "The Greek Drama," by Emma Sheridan Fry. Greek plays and theatres were described, and the influence of the Greek upon our own drama was discussed. After the general discussion which followed the paper there was held the first of the "hours of criticism," which will be a feature of the monthly meetings this Winter. This "hour of criticism" will be devoted to a critical summary of the most prominent of the theatrical attractions in New York with reference to the play itself, the acting and also to the color scheme. The latter is a new plan instituted in order that the actresses who are members of the club may become conversant with the pictorial feature of productions and learn to choose stage gowns whose colors will be in harmony with the general scheme of color. This study of colors will be led by Emma Lewis, who is an artist and decorator. The first of the papers criticizing plays was to have been read by Annie Russell. She was unable, through illness, to be present, and the second paper, by Gertrude Eastman-Perkins, was read. Viola Allen presided. Mrs. Sidney Rosenfeld was the chairman of the Programme Committee.

HAMMERSTEIN ASSIGNS.

Oscar Hammerstein, architect, builder, owner and manager of Olympia, made an assignment for the benefit of his creditors on Thursday last. The music hall, in which a vaudeville performance was being given, and the theatre, in which La Poupée was being presented, were closed. It was the first time since the opening, on Nov. 20, 1895, that a performance of some sort was not taking place in some part of the building, and the great white pile looked very strange without its striking illuminations.

Business at Olympia had not been good for some time past, but Mr. Hammerstein had every reason to believe that La Poupée, the musical comedy which has been such a success in Paris and London, would make a hit, and that he would soon be plentifully supplied with ready money. The piece was produced on Oct. 21, and while the critics praised the work, they found fault with its interpretation, and the public did not attend in paying numbers. On Saturday afternoon, Oct. 30, Mr. Hammerstein had a heated argument with Anna Held, who was playing the principal part in La Poupée, with the result that she left the theatre, and her understudy, Louise Hepler, was put on in her place. At the evening performance, when it was announced that Anna Held would not appear, a great many people got up and went out to the box-office to get their money back. Full accounts of the trouble were published, and the creditors, becoming alarmed, began to press their claims.

Mr. Hammerstein worried through Monday, Tuesday and Wednesday, and finally on Thursday decided to make an assignment so that his tangled affairs might be straightened out. The amount of his liabilities is between \$50,000 and \$75,000, and he says he will pay dollar for dollar, as he has always done in the past. Olympia cost, including the land on which it stands, over \$2,000,000. There is only one mortgage on the property, of \$800,000, held by the New York Life Insurance Company, so that Mr. Hammerstein's equity is considerably more than \$1,000,000. The property is in his wife's name, but he says that will make no difference, as it will stand as security for his creditors.

Mr. Hammerstein's career has been interesting. He arrived in this country about thirty-six years ago without a cent. He obtained employment in a cigar store, and soon learned the trade of cigar making. Not long afterward he set his wits to work devising a machine for making cigars, and he succeeded so well that he made a machine which would manufacture cigars a hundred times as fast as they could be made by hand. He sold the little affair for something like \$20,000, and afterward made improvements on it which brought him in hundreds of thousands of dollars. He has since taken out fifty-six patents on various inventions. In 1874 he established a paper called The Tobacco Journal, which he edited himself. It became a very valuable property, and he grew richer as the years went by. He invested in real estate, and in 1885 was worth over half a million. He sold the paper in 1885, and began to look about for new fields to conquer.

He decided to go into the theatrical business, and as he never did things by halves, he began the erection of a fine theatre on One Hundred and Twenty-fifth Street, in the Fall of 1898. It was opened on Sept. 15, 1899, with The Wife. It did not pay, but that did not discourage him. He immediately began the building of another house on the same street, near Third Avenue, for popular priced productions. This house, which he called the Columbia, was a success from the start. The other theatre has since become very successful, and enjoys a constant paying patronage from the residents of Harlem. His next move was the purchase of ground on Thirty-fourth Street, running through to Thirty-fifth, on which he built a magnificent theatre, which he called the Manhattan Opera House. It was opened in 1892, with a company presenting grand opera in English. This scheme was not successful, and Mr. Hammerstein then formed a partnership with Koster and Bial, who moved their business up from Twenty-third Street. He fell out with his partners in a very short time and withdrew from the firm.

Mr. Hammerstein then began to look for a site on which to erect a building which would outshine anything in the same line ever dreamed of in this country. He selected the property at Long Acre Square, for which he paid \$1,031,000, and began to build Olympia, which, as every one knows, occupies the entire block on Broadway between Forty-fourth and Forty-fifth Streets, and includes a music hall, a theatre, a concert hall, and a roof-garden. It was begun on Jan. 14, and was thrown open to the public on Nov. 20, 1895. Yvette Guilbert appeared in the Music Hall for four weeks in December, 1895, and although she was paid \$1,000 a week, Mr. Hammerstein cleared a handsome profit on her engagement.

During the first season Mr. Hammerstein made a profit of \$135,000 out of his enterprise, but the second season was not so good, and in November of last year his creditors began to secure judgments against him. He settled matters by disposing of the Harlem Opera House, and paid his debts, amounting to over \$100,000, dollar for dollar.

Mr. Hammerstein's failure was really brought on by overwork. He attended to every detail about the building, both on the stage and in front of the house. During the past few weeks he staged The Cat and the Cherub and the Grand Opera Tableaux in the Music Hall, and La Poupée in the theatre. The desertion of Anna Held at a most important crisis left him utterly prostrated, and he decided to give it all up and take a rest. Resting is not in his line, however, and it is reported that he has been spending his time since Friday last composing a new musical play, which he intends producing in the near future.

It is likely, when the present difficulties have been adjusted, that a corporation will be formed to take charge of Olympia. If this is done, Mr. Hammerstein will be the president of the company and will direct its policy, but the details will be in the hands of others.

Mr. Hammerstein went to New Rochelle on Sunday and had a conference with Francis Wilson in reference to La Poupée, which Mr. Wilson may take. They had another chat yesterday at Olympia, but arrived at no satisfactory conclusion in the matter. Several other managers are trying to get the opera, but the chances are that Wilson will secure it.

Any number of rumors have been floating around in reference to managers who are anxious to lease Olympia, but most of them are simply looking for a little free advertising, and have no intention of taking on with the responsibilities of the vast establishment.

A meeting of the creditors will be held in a day or two, and the claims will be paid as soon as possible. The money due performers and employees will be paid first, and the rest of the debts will be paid in full.

Plays with printing to lease, from \$5 a performance up. Send for list. Berg's Dramatic Bureau, 1432 Broadway, N. Y. C.

GOSSIP OF THE TOWN.

James A. Herne and Shore Acres will be the Thanksgiving week attraction at the Academy of Music. On Nov. 23 a handsome souvenir will be given in commemoration of the seventy-fifth performance of Shore Acres in Brooklyn.

Marie Celeste won last Friday her suit for \$90, brought against E. A. Noblett for unpaid salary during the brief engagement of Captain Cook at Madison Square Garden last Summer.

The first concert of the season by the New York Symphony Society occurred last Friday afternoon at Carnegie Hall, with Walter Damrosch as leader. The soloist was Antonette Trebelli.

A number of performers and the band of the Barnum and Bailey Shows sailed last Saturday for London, where they will open on Dec. 11.

Burt Haverly and Laura Biggar opened successfully in A Railroad Ticket on Nov. 3 at Catekill, N. Y. Manager W. S. Butterfield will send them to the coast in March.

W. A. Brady is interested in an association to conduct indoor cycle race meets in principal cities. Sixteen of such meets will be held at Madison Square Garden, and others in Boston, St. Louis, Philadelphia, and Chicago.

The new Grand Opera House at Terre Haute, Ind., was opened Tuesday evening, Nov. 2, with The Isle of Champagne, to a large audience. The new house is modern in every detail. Floyd and Stone, of Terre Haute, are the architects. T. W. Barhydt, Jr., is the lessee and manager, and Isaac Monk, business-manager. Colonel William E. McLean delivered the dedicatory speech and Richard Golden, the star, broke a bottle of champagne over the footlights and christened the house, and made some clever and appropriate remarks. He advised the audience all to take The Minors, and keep posted and up to date in theatrical matters.

Florence Rockwell, the young actress, whom Augustus Pitou has introduced to New York as the leading woman of Cumberland '61, is said to be only eighteen years old.

Charles G. Schippel, the correspondent of THE MIRROR, at Sandusky, Ohio, was re-elected last week to the office of Recorder of Erie County, on the Republican ticket by one thousand majority.

William Perry Hopkins, the correspondent of THE MIRROR at Bridgeport, Conn., will be married on Nov. 17 to Lulu Grant Fox, of that city.

The Opera House at Wheeling, W. Va., will not reopen after this season, the insurance company which owns the building having decided to go out of the amusement business. There are prospects of a new theatre being erected there.

George C. Wood, late of Baldwin-Melville company, has joined Hoyt's Comedy company at Tuscola, Ill., replacing Westley Mantell.

Lizzie McCall is seriously ill at Buffalo, prostrated by death of her mother.

During a recent performance of Town Topics at the Baltimore Auditorium, Moses Wisenfeld, twelve years old, fell through the glass roof to the orchestra floor. He fell upon his head and died within an hour.

Herman Greinert, Jr., and Grace Benedict Cutter, of In Gay New York, were married on Nov. 3 at Denver.

Georgiana Daniels (Elaine Eilon) and E. Harrison Power, a non-professional, were married in this city on Oct. 27.

Marshall Darrach read The Merchant of Venice at the Astoria last Friday, in aid of the School for Crippled Children.

Dyna Beumer made her American debut in Brooklyn last Friday, appearing instead of Madame Hostreiter, who was ill.

John Frederick Cook has left the Murray Hill stock company to appear in The White Heather.

E. E. Rice produced last evening, at New Haven, the London success, His Little Dodge.

Kate Davis has been ill at her home in this city.

John W. Murray and Frank Hilton, of Little Buckshot, disagreed the other day at Trenton and Murray was arrested. Hilton was badly bruised in the fight.

Etelka Wardwell, as the widow in For Liberty and Love, has made a pronounced hit.

Louise Muller has resigned from Frederick Warde's company.

John P. Smith is still seriously ill at the Post Graduate Hospital in this city.

A subscription has been arranged in aid of the widow of the late Charles E. Bowen.

The first matinee of the season of the Aschenbroedel Verein occurred last Sunday in this city. The soloists were Sam Franko, L. V. Saar, and Fannie Hirsch.

Mrs. William Hazden and her children have gone to Louisville, her former home, to spend the Winter.

Josephine Morse has resigned from the Denver stock company and is now in town.

Clayton Legge, of The Girl from Frisco company, on his way to the theatre at Wooster, Ohio, on Nov. 2, fell down the stone steps leading to the basement of City Hall. There was no railing nor light to warn one of danger. Mr. Legge was severely bruised, and he has sued the city for \$5,000 damages.

Charles D. Herman and Archibald Hotchkiss, of Frederick Warde's company, while in Columbus, Ohio, were pleasantly entertained by Charles N. Lum. Mr. Lum will not go out this year, having decided to spend this season at his home.

A Gay New Yorker has met with splendid business over the New England circuit, and return dates are offered everywhere. Rogers and Ryan are surrounded by an excellent company and the management is assured a prosperous season.

The Tramp's Dream company stranded last week at Topeka, Kan. J. J. Swartwood, of the company, and a hotel man attached the scenery, and the manager is said to have left. In the company were W. S. Lear, Ted Brockett, W. H. Skinner, Fred McGillis, J. N. Collier, W. C. Collier, Patrick Schroeder, Arthur Stevenson, S. E. Lester, Mr. and Mrs. Arthur Whiting, and Ella Scribley.

The roster of the Gibneys is as follows: Morgan Gibney, Samuel Spedden, Wilbur M. Roe, Fred Godding, John T. Powers, Clint Tilton, O. M. Cotton, Thomas Honan, W. A. Waite, John Watson, Roy Sylvester, H. W. Hooper, Nellie Gibney, Claire Paige, Maude Leone, and Mrs. O. E. Miller.

Walter D. Greene, for two seasons past featured in The Burglar, has met with marked success with the new stock company at the Lyceum Theatre, Chicago, playing a wide range of leading roles.

AT THE THEATRES.

Wallack's—A Lady of Quality.

Play in five acts by Frances Hodgson Burnett and Stephen Townsend. Produced Nov. 1.

Duke of Dunstanwold	Scott Inglis
Lord Humphrey Ware	Stephen Townsend
Lord Eldershaw	T. B. Bridgeford
Lord Charles Lovelace	Herbert Fortier
Lord Twemlow	Lawrence Miller
Sir John Oxon	Edwin Arden
Sir Geoffrey Wildairs	George Woodward
Sir Christopher Crowell	Joseph Allen
Sir Harry Granville	W. J. Thorold
Sir Joseph Grumble	J. H. Arnold
Chaplain to Lord Twemlow	Robert McWade
Dick Hardy	William Herbert
George Cunningham	George N. Foster
Jeffrey	Marcus Moriarty
Gregory	J. H. Logan
Lady Betty Tantiillon	Ethel Knight Mollison
Anne Wildairs	Florence Courou
Mistress Winnie	Marie Bingham
Clorinda Wildairs	Julia Arthur

Julia Arthur appeared on Nov. 1, at Wallack's Theatre, for the first time in this city as a star, under direction of Arthur Lewis, in a dramatization of Frances Hodgson Burnett's successful novel, "A Lady of Quality," by Mrs. Burnett and Stephen Townsend. An immense audience greeted Miss Arthur with the utmost cordiality, and rewarded her efforts by enthusiastic recalls.

The play, unlike the book, discovers Clorinda Wildairs in the first beauty of young womanhood, happily avoiding those portions of the novel which dwell somewhat disagreeably upon Clorinda's girlhood days when she was more at home in the stable than in the parlor, and more at ease in the company of the lackey than of the gentleman. Such a youth is suggested by mere hints, and the play begins with a gay night in Wildairs Hall, Clorinda in the dress of a young cavalier of 1700 leading the merry celebration of her sixteenth birthday. There is present Sir John Oxon, a young rake, who has wagered to lower the womanly pride of Clorinda, and to number her among the many whom he has betrayed. He is to prove his success by displaying a lock of Clorinda's ebony hair, but he gets drunk, and after hiding the stolen lock forgets where it was hidden.

Clorinda, repenting her error, repulses Sir John upon a later occasion, having meanwhile resolved upon her own account to enmesh the heart of the Duke of Dunstanwold, a person of estate far higher than her own. But Dunstanwold fails to cross her path at once, and she weds the aged but affluent and kindly Earl of Dunstanwold, who soon dies, leaving Clorinda his wealth and a comfortable town house. Here Sir John appears, having heard that the widow seeks to win the great Osmonde, to threaten dire disclosures, but he has not yet found the missing lock of hair, and Clorinda defies him. Anon, however, a chance word recalls to the mind of Sir John the place where his prize had been hidden, and he hies away to return soon and to flaunt the long lost lock of hair in the face of the astonished Clorinda. Sir John announces that he will tell his story to Osmonde, and that Osmonde will believe him, though why he should expect to be believed does not appear. But Clorinda agrees with him in so much that she kills him with her riding whip, and hides his body under a sofa, where it reposes while she is entertaining a party of friends. Then Clorinda leaves the town house after placing Sir John's corpse in a dark corner of the cellar, and receives Osmonde at her old home, Wildairs. Osmonde overhears a discussion of the murder by Clorinda and her dying sister, Anne, but he readily consents to forget the matter and the couple stand hand in hand at the side of Anne as the curtain falls.

The play, excellently written and offering a succession of beautiful pictures and strong scenes, has its greatest weakness in a surfeit of proxy dialogue, frequent introduction of matter irrelevant to the subject and the employment of many characters utterly unnecessary to the telling of the story. There are, too, an offensive profusion of profanity and a needless episode in which a gentleman in holy orders is made the object of superfluous and somewhat unpleasant caricature. But the main strength of the play is undeniable, and its many opportunities for picturesque illustration, none of which has been neglected, should prove potent with the public.

Julia Arthur made a remarkable personal triumph in the singularly complex role of Clorinda. Every differing phase of the character was pictured with discretion, a sure touch and splendid force. Belonging more to the emotional school than to the realistic, Miss Arthur aroused her audience to genuine enthusiasm in the scenes of greatest strength, and her reading of the lines was throughout the play a real delight. Her Clorinda was, happily, very freely drawn from the heroine of the book, suggesting none of that coarseness and lack of refinement which would seem inevitable in such a personage as the authoress had depicted. Miss Arthur's great beauty, her musical voice and her array of beautiful gowns lent material assistance to her admirable talents.

Edwin Arden played the contemptible Sir John with extreme good taste, resisting the many temptations to swagger and to pose, and displaying a very grateful innocence of affectation in speech or in manner. Scott Inglis, the Australian actor, appeared for the first time here and gave an ungraceful and unmagnetic impersonation of Osmonde. Joseph Allen was capital as a blustering old aristocrat, Stephen Townsend as an excellently dignified Dunstanwold, and Robert McWade played the clergyman with a commendable discretion that went far toward making the character tolerable. Ethel Knight Mollison made a charming little lady of the last century, and Florence Courou was pretty and engaging as the long-suffering Anne. The lesser roles were all well cast, and the costuming was gorgeous.

The scenic accompaniment was superb in every detail, and the stage was most creditably managed by Napier Lothian, Jr.

Empire—A Marriage of Convenience.

Comedy in four acts by Sydney Grundy from the French of Dumas. Produced Nov. 8.

Comte de Candale	John Drew
Chevalier de Valclous	Arthur Byron
The General	D. H. Harkins
Jaumin	Graham Henderson
An Officer	Frank Lee Short
A Suitor	W. M. Travers
A Footman	Charles Halton
Comtesse de Candale	Isabel Irving
Morton	Elsie de Wolfe

John Drew returned to New York last evening, appearing at the Empire Theatre in Sydney Grundy's new comedy, "A Marriage of Convenience." A large and well-dressed audience greeted the popular player and the familiar members of his company, while evincing much interest in Isabel Irving, who made her local debut as Mr. Drew's leading lady, a position in which New Yorkers had watched Maude Adams advance to her present stellar estate.

"A Marriage of Convenience" is from the French of Alexander Dumas, and has been adapted and

modernized by Sydney Grundy. The story, in outline, is that of a young man, Count de Candale, and a young woman, who have no affection for one another, but have been persuaded into marriage by a rich old uncle who was desirous of combining two great fortunes. After the marriage the young couple speedily develop a pronounced dislike for one another, and it comes to light that the Count has a mistress, la Marquise, and that the Countess, while a schoolgirl at a convent, fell in love with the brother of one of her friends and still cherishes his memory fondly.

The Count invites to his home an old chum, who is none other than the young man who won the affection of the Countess when she was at school. The Count very quickly discovers this, but instead of feeling jealousy or resentment he accepts the situation with easy toleration and indifference. This attitude serves to please the young wife, and she also begins to make comparisons between her husband and her sweetheart, with results unfavorable to the latter. She is being disillusioned; love's young dream is passing into an awakening to the truth, and the young lover, who presumes on his former status with the Countess, receives some smart snubbing. The Countess decides that her husband is worth winning, and sets out to accomplish this feat. When a guardian appears on the scene and upbraids the Count for his indifference and infidelity, and insists upon a divorce, the wife refuses to sign the petition. She has meanwhile succeeded in her designs upon her husband's love. She has won it, and all is serene.

The story of "A Marriage of Convenience," as readily may be supposed, offers many opportunities for the exchange of observations considerable in breadth and comprehensive in suggestion, and many of these opportunities are embraced by Sydney Grundy, with a delicate caution that more than a few other dramatists could not have shown. Mr. Grundy, too, has played upon a mingling of time-honored themes, and has made them sound anew, now and then, by the magic of his ever delightful dialogue, albeit his pen has not been at its sharpest nor at its brightest in "A Marriage of Convenience." The dialogue fails often to relieve, as it has done before in the Grundy plays, the frequent lack of motion, and very much depended upon the players employed in the presentation.

John Drew impersonated the Count with his customary good taste and care. He wore the gay dresses of the eighteenth century, with becoming grace and, while seldom dropping below the note struck by the author's intent, he never rose above it. Isabel Irving was unhappy in the role of the Countess, which called for a dainty touch and a dramatic perception which are not hers. But her gown was things of wondrous beauty that went far toward playing the part in this "comedy of manners," as the posters have it.

Arthur Byron, as the friend of the family, showed pronounced improvement since his appearance in Rosemary, and gave a very satisfactory performance. D. H. Harkins was, of course, capital as the guardian whose efforts had brought about the marriage. Graham Henderson was an excellent man servant, and Elsie de Wolfe, whenever she did not scan the house familiarly, was quaintly attractive as a French maid.

One scene, an interior, sufficed for the four acts, and of course was made much of in consequence.

Manhattan—Miss Francis of Yale.

Farcical comedy in three acts by Michael Morton. Produced Nov. 8.

Frank Staynor	Etienne Girardot
James Fitz Allen	Owen Westford
Fred Anderson	Raymond Capp
Byron McStuff	George F. Farren
Scoper	Louis Grisel
Vesta Fitz Allen	Monte Domino
Edna Fitz Allen	Gertrude Homan
Miss Mann	Sarah McVicker
Mrs. Chetwynd	Levinia Shannon
Cosette	Idolene Cotton

Miss Francis of Yale, which was presented for the first time in New York at the Manhattan Theatre last evening, proved a very laughable entertainment.

The play is described as a farcical comedy, but it may be said to be two-thirds farce and only one-third comedy. The situations are timely and ludicrous, but nearly always improbable.

Mr. Morton, the author, had apparently taken the historic measure of Etienne Girardot, the successful impersonator of the title-role in Charley's Aunt, and he has fitted him with a capital vehicle to display his comic specialities. Mr. Girardot kept the audience laughing throughout the evening, and thus accomplished his purpose.

The plot is not of any particular importance in such a piece as Miss Francis of Yale, as the incidents are mostly farcical and preposterous. The subplot, Miss Francis of Yale is given to Frank Staynor, a lively college youth, who has distinguished himself as an impersonator of female characters in amateur theatricals.

In the opening act, Staynor and two of his college chums, Fred Anderson and Byron McStuff, are on a visit to New York. Anderson is engaged to be married to Vesta Fitz Allen, and the action begins at the house of James Fitz Allen, the uncle of the fair Vesta. While at college Staynor donned feminine attire, and was indulging in some unladylike high kicking, when Miss Mann, a mischief-making governess, entered upon the scene. Staynor allowed the governess to believe that he was an actress who has been Anderson's room mate for two years. The governess immediately reports the supposed immorality of Anderson to Miss Fitz Allen, who breaks off the engagement and departs for her country house at Rumson, accompanied by her uncle.

The second act takes place in the garden of Miss Fitz Allen's country house. The ladies are much agitated over the expected exposure of Anderson's disgrace. Mrs. Chetwynd, Staynor's aunt, has been invited for the purpose of denouncing the actress, who is supposed to accompany Anderson in male attire with the object of impersonating her nephew. The aunt, bent on teaching Miss Fitz Allen a lesson, falls in with the idea, and denounces Staynor as a fraud. Staynor, being in his bicycle suit, is accordingly taken to be a type of the new woman, and upon asking for an explanation of the charge against him, is told by everyone to retire to his room, where the ladies will see him by and by.

The third act presents an improvised bed room at Rumson. Staynor has to submit to various nocturnal interviews. Finally, after all sorts of apocryphal fun, the aunt establishes the identity of her nephew and the parted lovers are reunited.

The supporting company were thoroughly competent. Monte Domino as Vesta Fitz Allen, and Raymond Capp as Fred Anderson, were excellent as the parted lovers.

Gertrude Homan, unlike other child performers, has developed into a sprightly actress and was seen to advantage in the ingenu role of Edna Fitz Allen.

Sarah McVicker gave a most amusing character sketch of the man-hating governess, and

Levinia Shannon was equally good as Mrs. Chetwynd.

Owen Westford as James Fitz Allen, George F. Farren as Byron McStuff, Louis Grisel as Scoper, and Idolene Cotton as Cosette, were all in keeping with the general excellence of the cast.

The scenery, which was painted by Josef Physloc, was a feature of the production. The incidental music was composed by William Forest, and the entire production was under the direction of Brenton Thorpe.

Star—The Heart of the Klondike.

Drama in four acts by Scott Marble. Produced Nov. 8.

Joseph McCutcheon	E. L. Snader
Mortimer Drew	Ernest Hastings
Cepreco Williams	Sheridan Block
Jack Wall	Lloyd Melville
Matthew Hamilton	Burt Clark
"Hard Luck" Wilson	Odell Williams
Bodey	Ed Sanford
Thomas Bruno	Frank Foster
Olga	Laura Burt
Beatrice Wall	Joanie Bonstelle
Mercy Morton	Margaret Raven
Bessie	Grace Sheridan
Mrs. Bruno	Alice Gordon
Mandy Wilson	Sadie Stringham
Washey	Allie Trudelle

The author has founded his story upon an Alaskan incident which has been noted in the records of the Russian Government, and is thus authenticated. During the Winter of 1878, Joseph McCormack, a miner from Sitka, found in the snow in Chilkoot Pass a Russian miner and his daughter, a child of four years. The father was dead, but the child was revived, and McCormack adopted her and rechristened her as Joanie as Olga Sitka McCormack. Olga is the heroine of The Heart of the Klondike.

The first scene shows Chilkoot Pass. Two miners, Joseph McCutcheon and Mortimer Drew, who are firm friends, have journeyed from Dawson City to Juneau in order that the latter may be treated for snow blindness, and are on their return. The facts are developed that the elder miner, who is known as Silver Joe, is the adopted father of the beautiful girl Olga, and that Drew loves her. He believes, however, Silver Joe wants to marry her, and his conscience will not allow him to interfere with what he conceives to be the elder man's prior right, although the truth of the matter is that the latter loves Olga only in a fatherly way. At the end of the act Drew is suddenly stricken again with snow blindness, of which he imagined himself cured, and is left to the care of Joe and Olga.

The girl loves Drew and is filled with grief by his distant attitude toward her. This grief is increased by her belief that Drew is interested in Beatrice Hall, an adventuress. Silver Joe finds Olga in tears, and she finally yields to his entreaty to tell him her trouble by confessing her love for Drew, making a stipulation, however, that this must remain an absolute secret between her and Silver Joe. This promise of secrecy and Drew's misunderstanding of Silver Joe's position in the matter keeps the lovers apart until the finale, when Joe tells the secret and the young people are united. Further complications are caused by two "promoters," who try to promote their own interests by swindling purchasers of mines, and by a woman, who, with her child, has come into the gold fields to look for her husband, whom the villain has murdered two years before. One of the strongest scenes in the play occurs when this murder comes to light. A mob gathers and forces the villain to jump to his death down a precipice. There is another effective scene which shows a mine under operation, with water running down the sluice and other salient features of the gold mining process.

The play received a strong interpretation last night. The cast is an unusually good one, and gave a smooth and convincing performance. E. L. Snader played excellently the part of a bluff and big hearted old miner. Ernest Hastings, as the hero, Drew, gave a performance which was artistically quiet, yet full of strength, and the suggestion of reserve force. Sheridan Block played the part of a smooth and polished scoundrel with much effectiveness, and Lloyd Melville, in the role of his companion in villainy, was convincing. Odell Williams as the shiftless husband of a boarding house keeper here the burden of the comedy, or would have done so had the comedy been a burden. It was far from that. Mr. Williams' scenes elicited constant laughter from the audience.

Laura Burt was winsome and forceful in the part of Olga. Joanie Bonstelle played the part of a conventional adventuress in the usual way and answered all the requirements. Margaret Raven infused into her role considerable womanly grace and charm. Sadie Stringham portrayed with appropriate vehemence a virago, who runs a boarding house, and was ably assisted in her comedy scenes by Allie Trudelle as Washey, the Cinderella of the establishment. The play is carefully and handsomely staged.

Irving Place—Die Lachtaube.

Operetta in three acts by Eugen von Tsund. Produced Nov. 1.

Pan Gabriel Ostrogski	Edmund Hanno
Selena	Hanna Wanda
Grac Marjan	Joan Felix
Kordula Kraschopaska	Poldi Fitch
Felix Wasylo	Rudolph Senius
Comtesse Lidja Prokop	Gusti Frankl
Baroness Zofia von Najacka	Mignon Duoss
Von Barinski	Romyne Simmons
Von Lawiecki	Willy Schaff
Von Baumowski	Carl Frischer
Von Postupski	Ferdinand Ries
Tonio von Tatowicki	Adolf Fromknecht
Macya Sawicka	Ruscha Michaelis
Lotek	Emil Briggemann
Postulka	Julius Ancher
Jan	Alfred Lieban
Tatjana	Julie Kopany

The Cooling Dove (Die Lachtaube) is an operetta with very little plot and much borrowed music. Unlike most comic operas, the interest in The Cooling Dove, as presented at the Irving Place Theatre last Thursday evening, does not depend upon eccentric make up and popular music, but it is largely dependent upon the exceptional character playing of the cast.

The star role is taken by Julie Kopany, one of Manager Conrad's importations. Frau Kopany, while not a great singer, is a very clever actress with a voice. There are not many actresses who could equal her in daintiness and grace in the laughing song and the tipsy scene of the second act of The Cooling Dove.

The support in the main is worthy of Kopany, special mention being due Julius Ancher and Rudolph Senius. The piece is staged with Manager Conrad's usual skill, a very pretty effect being obtained in the first act by the device of lighting the stage solely from above.

Daly's—The Geisha.

The revival of The Geisha at Daly's Theatre last evening demonstrated, by the size and enthusiasm of the audience, that this delightful musical comedy has lost none of its charm to New Yorkers. It is not precisely the same Geisha known before, as there are new songs and dances, which have been added to the Lon-

don production recently. They are fully up to the standard of the old ones, which is high praise indeed.

Then there are new faces in the cast, notably the good-humored one of James T. Powers, who has saturated the part of Wun-Hi with his entertaining comicality, and who will make himself as popular as he was in The Circus Girl. Julius Steger appeared for the first time in the role of Lieutenant Fairfax, and with his fine voice and stage presence he was most acceptable. Nancy McIntosh was again a sweet and attractive O Mimosa San. Virginia Earl, who is everyone's favorite and one of the daintiest and most charming comedienne on the stage, made, if such a thing be possible, a greater hit than ever as Molly Seamore. Miss Earl has earned all her successes and richly deserves them. Herbert Graham as the Marquis Imari, and Cyril Scott as Dick Cunningham are eminently effective, as indeed was every one down to the chorus girls, who are a delight to both eye and ear.

People's—Old Moneybags.

Comedy in four acts. Produced Nov. 8.

Moses Levi	Sam Morris
Guineppe Duranti	William A. Tully
Phillip Carrington	Harry Brinsley
Larry Nolan	Dan Williams
John Golden	Fred Hardy
George Golden	Edwin Boring
Tim Miller	George Brown
Bill Jones	Harry Drake
Blanche Chmowith	Louise Ripley
Mrs. John Golden	Sadie Stockton
Bessie Lee	Helen Tinsart
Nip	By Himself

After a successful tour through the West, Robert Fulgras' company presented Old Moneybags for the first time in New York city at the People's Theatre last evening before a large audience. The company is headed by Sam Morris, a character comedian of ability. He gave a life-like portrayal of a young Jew, a type familiar to Eastsiders, and the applause he received was a proof of the popularity of his work.

The play opens in a mining camp near Nevada City, and after incidents that excite expectation the scene changes to New York, thence to Cape May, and finally again to this city. The play is full of incident, and not the least among its actors is the dog Nip, whose intelligence is remarkable. The company supporting Mr. Morris is equal to all the requirements of the comedy, and was well received last night. Old Moneybags will evidently do a good week's business.

Lyceum—An Enemy to the King.

E. H. Sothern revived last evening at the Lyceum Theatre his success of last season, E. N. Stephen's romantic play, An Enemy to the King. A large audience welcomed the actor's return to the glamour and the flowery speech of the days of chivalry, and Virginia Barned was greeted heartily upon her reappearance as the picturesque lady of the medieval castle. The cast was very nearly the same as that seen here before in the play, and the pretty scenery, the old-time stage coach, and the inevitable sundial were admired all over again with becoming enthusiasm. Mr. Sothern will remain another week.

Grand—McFadden's Row of Flats.

McFadden's Row of Flats, which was presented on the East Side of town recently, was greeted by a West Side audience for the first time on Monday night at the Grand Opera House. This potpourri of nonsensicalities, which is based upon E. W. Townsend's stories, has proved to be amusing. Its reception at the Grand was most cordial, and the company made a hit. Richard K. Mullen, always a clever comedian, is amusing as Tim McFadden. Charles A. Leder is equally good in the German dialect role of Baumgartner. His specialty, as usual, went well. Estelle Wellington and Mrs. Lizzie Conway prove entertaining, and aid and abet in the merry-making. The many specialties introduced were received with due appreciation.

Hoyt's—A Stranger in New York.

Charles H. Hoyt's latest farce-comedy, A Stranger in New York, moved downtown last evening from the Garrick to the home theatre of its author. It met with a hearty welcome from a packed house, and the merry jests and jolly songs with which the play abounds went even better than they did uptown. Several new songs, the joint compositions of Mr. Hoyt, Richard Stahl, and A. B. Sloane, were introduced with great success. The excellent work of Harry Conner, Harry Gilfoil, George A. Beane, Lloyd Wilson, Charles Warren, Arthur Pacie, John Hyams, Sadie Martinot, the Angeles Sisters, Nellie Butler, and the other members of the company met with hearty approval.

Third Avenue—The Grip.

Edward Harrigan, assisted by Mrs. Annie Yeaman, appeared in his comedy The Grip at this house last night. To judge by the applause, the piece has lost none of its popularity. That Mr. Harrigan and Mrs. Yeaman form a strong attraction there is not a shadow of doubt. The performance was brightened with excellent incidental music, and the singing was well received.

At Other Houses.

ACADEMY OF MUSIC.—Denman Thompson is extending to everybody a cheery welcome to The Old Homestead.

BLUJOU.—After this week curious persons will have no further chance to discover What Happened to Jones. The Swell Miss Fitzwell in the person of May Irwin will make her bow at this theatre next Monday.

BROADWAY.—The Idol's Eye is blinking at large audiences.

CASINO.—The Belle of New York will begin her travels at the end of this week. By a record breaking pace on the part of Father Time 1899 will arrive next Monday.

COLUMBIAN.—Katie Emmett and The Waifs of New York are in Harlem.

FIFTH AVENUE.—The Devil's Disciple is nightly receiving an enthusiastic reception.

FOURTEENTH STREET.—Cumberland '61 is still successful.

GARDEN.—A Bachelor's Romance will be dissolved by Henry E. Dixey's magic next week.

GARRICK.—The Little Minister is the attraction here.

HARLEM OPERA HOUSE.—The First Born is presented at this house.

HERALD SQUARE.—The French Maid is proving herself a very entertaining damsel.

HOYT'S.—A Stranger in New York has changed his stopping place to this house.

JONAS.—The veriscope pictures of the Corbett-Fitzsimmons fight are still entertaining the patrons of the Jonas.

KICKERBOCKER.—An American Citizen is the bill at this theatre.

WALLACK'S.—Julia Arthur as A Lady of Quality is a success.

A State of Chaos—Several Closings—The Brady-Frohman Race—Two Powerful Melodramas.
(Special Correspondence of *The Mirror*.)

learn and made a very profitable company reappear at Her Majesty's on Monday in *The Silver Key*, and for the first time in London in Katherine and Petruchio, as condensed by David Garrick from *The Taming of the Shrew*. J. M. Barrie's own adaptation of his famous story, *The Little Minister*, is due at the Haymarket next Saturday. The Duchess of Dijon, a new comic opera by Basil Hood and Walter Slaughter, will make its first appearance on Monday at the Metropolitan, Cumberwell. A very startling new picture representing your Haverstraw tunnel and many miles of the adjacent country, all appearing to be rushing at you at lightning speed, has been this week added to the American biograph at the Palace Theatre. Grace Hawthorne starts another tour with *The Pilgrim's Progress* at Plymouth on Monday. W. W. Kelly tells me that he will within the next few weeks bring to America *A Royal Divorce*, with which he has been touring for several years, paying over nine

Ellaline Terriss (Mrs. Seymour Hicks) gave birth to a son last Saturday. The child died, and at last accounts Mrs. Hicks' condition was critical.

Low Dockstadter yesterday made an assignment to William B. Gray, without preference.

Manager Soulier, of the Lyric Theatre, Ho-

Bates, W. H.	Enner, W. C.	Harling, D. M.
Bell, H. P.	Evanson, C. E.	Hart, J. H.
Bernhard, John	Emmett, J. K.	Hall, Franklin
Burrows, Frank	Eldridge, G. H.	Haynes D. W.
Bruto, Charles	Everhart, J. B.	Ingersoll, Hubt.
Brumby, C. E.	Fairbridge, S.	Jackson, J. H.
Braden, Edna	Fant, M.	Johnson, F. E.
Burnum, Geo. W.	Forest, Jack	Jordan, Leopold
Burrows, Wm.	Fisher, Perkins	Jones, Frank
Burgess, E.	Fletcher, J. H.	Jones, Riano
	Forman, Earl	Kent, J. H.
	Forman, Edgar	Johnson, H. E.
Barlow, Chas.	Fromm, Albert	Jerome K. Jerome
Baker, Frank	Fisher, J. J.	Jerome, Ed. F.
Barnes, C. H.	Fisher, J. W.	Johnson, L. True
Barr, C.	Pitta, Elijah	Johnstone, Lorin
Cough, W. H.	Parrell, Fred C.	Jensen, J. H.
Candley, Harry	Porter, James	Kreiger, Wm.
Carroll, J. F.	Porter, J. H.	Kreiger, Wm.
Carroll, Chas.	Pelleman, J. C.	Kedall, John E.
Craig, John	Pittagrand, Tom	Krackenacker, C.
Clark, George	Quinn, W. T.	Kraftman, Simon
Childs, Geo. Russell	Quinn, J. M.	Klein, J. H.
Chittenden, Geo.	Quinn, J. Leslie	Klein, Geo.
Chubb, Chas. R.	Quinn, J. Leslie	Kilbourne, And.
Clarke, O. F.	Quinn, J. Leslie	Knight, Fred

THE DRAMATIC MIRROR,
1432 Broadway, New York.

THE VAUDEVILLE STAGE

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor continues to head the bill, but reserves to himself the privilege of singing only once a day. Richard Harlow, assisted by Geoffrey Stein, makes his first appearance at this house, and presents for the first time in New York Kenneth Lee's sketch, "On Probation." The other performers are Lydia Barry, contralto; Canfield and Carleton, comedy duo; Polk and Kollins, banjoists; the Nones, musical comedy act; the Lavalles, eccentric dancers; the Pantzer Trio, eccentric acrobats; the Brownings, sketch duo; Silver and Sparks, musical comedians; Horace Goldin, comedy magician; Val Vio, juggler, and Bessie Searle, vocalist.

Keith's Union Square.

Two notable recruits from the operatic and musical worlds head the bill. They are Madame Taverly, the soprano, and Auguste Van Biene, the cellist. Fillie's Troupe of twenty educated dogs make their American debut. The list also includes Jones, Grant and Jones, the colored trio, who made such a hit last week that they were re-engaged; Lew Bloom and Jane Cooper, comedy duo; Rice and Elmer, horizontal bar comiques; George W. Day, monologist; Eugene Sanger, comedian; Lawson and Ward, bicyclists; Conwell and Swan, buck and wing dancers; Wills and Barron, comedy duo; the Fitzgibbon Trio, comedians; Sadie Burnham, serio-comic, and Howe, Wall and Walters, comedians. The biograph, of course, remains.

Proctor's.

Charles A. Stevenson, assisted by several players, makes his vaudeville debut, in a one-act military comedy called "Prisoners of War." Felix Morris presents for the first time in vaudeville Mrs. Pike's one-act play "The Rose." The other attractions are the living pictures, with three new subjects; William Henry Rice, the minstrel, in a new monologue; the Lohans Brothers, acrobats; Grant, Bessie, and Grant, grotesque gymnasts; Maud Beall Price, comedienne; Walton and Doyle, eccentric comedians; the Sisters Aubrey, singers and dancers; Annie Langhlin, child comedienne; the Robbins, operatic comedy duo, and Holliday and Ward, comedians.

Koster and Min's.

Anna Held makes her first appearance at this house, doing an entirely new specialty. Alice Atherton makes her first American appearance in vaudeville. Her songs are new and are said to be bright. Musical Dala makes his American appearance after an absence of five years. The rest of the bill is made up of half-over, including Marie Lloyd, serio-comic; the Brothers Griffiths, comedians; Dick, Dick, and Dickie, comedians; the De Kock Troupe of acrobats, and Mlle. Bombello, sand-modeler. The Faust ballet remains.

Harlem Music Hall.

Bessie Bonehill holds over from last week. The rest of the bill is composed of the Broadway Burlesquers, including MacAvoy and May, Gilbert and Goldie, the Dunbar Sisters, Emma Carus, Dick Bernard, the two Great Judges, and Minnie Gilbert. Two burlesques are given.

Pleasure Palace.

John T. Sullivan presents Captain Huntington, the farce by Sydney Grundy, assisted by Eleanor Barry and Aggie Vane. Wood and Sheppard in their musical comedy act are also headliners. The rest of the entertainment is furnished by the members of Harry W. Williams' own company, which includes Dixon, Bowers, and Dixon, the Rubes; Fisher and Carroll, Irish comedians; Smith and Fuller, musical act; Adeline Bottino, prima donna, and Charles Case, monologue comedian. Lina Pantzer, the wire walker; the Northern Troupe, and the Hoffman Quartette are retained.

Weber and Fields' Music Hall.

The olio is still headed by Vesta Tilley, who will do one or two new songs as well as the old favorites. Reno and Richards, the comic acrobats, and the Beaumont Sisters are the other features of the first part. The Glad Hand remains the chief item of the programme, with Weber and Fields, Rose and Fenton, Peter F. Dudley, Sam Bernard, John T. Kelly, and the bevy of pretty girls in the cast.

The Burlesque Houses.

MINER'S BOWERY.—Scribner's Columbia Burlesquers are the attraction for the current week.

THE LONDON.—Sam T. Jack's Tenderloin company began last evening a week's engagement at this house.

MINER'S EIGHTH AVENUE.—Harry Morris' Twentieth Century Maids are the bill for the present week.

OLYMPIC.—Ed Lang's Operatic Burlesquers are entertaining the uptown contingent.

LAST WEEK'S HITS.

KEITH'S UNION SQUARE.—Dainty Kitty Mitchell, the "Lady Graceful" of the vaudeville stage, was warmly welcomed on her reappearance last week. She established herself firmly in the favor of the Keith audiences on previous visits, and her performances last week added new admirers to her string, which is already long. This artist has an individuality which separates her from the vast majority of vaudeville performers. Every turn of her pretty hands, every toss of her head, every movement of her supple body bears the stamp of originality. Originality is the scarcest thing on the stage, and that is why Miss Mitchell's performance is so enjoyable. When the sunshine of her dainty act breaks in upon the dull monotony of the average vaudeville bill, the spectators straighten up in their seats and take a new interest in life. The warblings of the high soprano and the puerile puns of the low comedian are forgotten while this gifted girl brushes away the cobwebs of care from the tired brains and weary hearts of her auditors. Francesca Redding was seen in her latest success, "A Forgotten Combination," by W. L. Lockwood. This was Miss Redding's first appearance at this house as a lone star, and the hearty applause she received proved that she had not been forgotten by her admirers. "A Forgotten Combination" was reviewed here when it was done at Proctor's some time ago. It has been improved in many ways, and several new bits of business

have added to its effectiveness. Miss Redding was in her element as the talkative wife, and her sharp remarks brought many laughs, especially from the married people, who appreciated the amusing situations thoroughly. Harold Hartnell assisted Miss Redding, and gave a splendid performance of the husband. The Mimic Four made a big hit in their new sketch, in which they do a little of everything. They have learned part singing since they were last seen here, and their songs are rendered with excellent effect. These young men are hard workers and deserve to succeed. The Five Edys did some good acrobatic work, which was applauded. Pauline Hall continued her engagement, and sang the same songs as she did the previous week, and with the same success. Jones, Grant and Jones, all real comers, made a decided hit with their sketch, which is very entertaining. Jones is a host in himself, and his facial movements are alone worth the price of admission. Frank E. McNish and John J. Cain kept the people laughing with their funny act. Marie Nicholson sang some high class selections very nicely. The Le Boys did all sorts of dances very well. Mlle. Olive juggled neatly. Juno Salmo's contortion act was applauded. Harding and Ah Sid won a good many laughs with their acrobatic comedy work. Eckert and Heck, Moreland and Thompson, and T. J. Hefron were also in the bill. The biograph ran along as usual.

PROCTOR'S.—Robert Hilliard made his reappearance as a vaudeville star, presenting his own adaptation of Robert Buchanan's stirring poem, "Fra Giacomo," in which he was seen a few seasons ago at the Bijou. Mr. Hilliard had everything his own way in this piece, as he has all the lines to himself, the other characters being introduced simply to illustrate the story. Mr. Hilliard made a picturesque appearance as Count Paolo, and recited the lines of the poem very effectively. The stage was beautifully set, and everything connected with the production was arranged in a manner befitting the dignity of the performance. The audience listened attentively and Mr. Hilliard received a hearty curtain-call at the close of the act. Marie Ryder played the pantomime part of Fra

were welcomed on their return and danced with a great deal of spirit. Staley and Birbeck were seen in their pleasing act, which includes music and a quick change. The Bland Sisters were smiles to correspond with their name, and sang and danced neatly. Harry and John Dillon sang a lot of new parodies, all of which made hits. The Franchonettes were seen in their bustling East Side sketch. Glinzeretti and Mack did some smart acrobatic comedy work, and the Hoffman Quartette warbled in their sweet Alpine way.

HARLEM MUSIC HALL.—This house reopened last Monday evening, under the management of Hurlitz and Seamon, with an excellent bill. Lew Dockstader delivered his entertaining monologue. Bessie Bonehill sang charmingly. Pearl Andrews appeared in her old imitations and some new ones besides. Joe Welch personated the Polish Jew to the life. Charles B. Ward's songs pleased the house. Others on the bill were Johnson, Biano, and Bentley, acrobats; Jeanetta Elliot, dancer; Almont and Dumont, musical sketch, and Al Stern in imitations.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Vesta Tilley was in her best form and her catchy songs were encored until she was tired of singing. "The Midnight Sun" was added to her repertoire last week and made an instantaneous hit. Truly Shattuck, the statuesque beauty with the wonderful limbs, sang some songs, and Herr Grais' baboon and monkey showed how well trained animals can do tricks. The Glad Hand, with its many funny and pleasing features, continued to amuse and entertain. John T. Kelly as the Summer resort landlord is right in his element, and Dalley, Bernard, Rose and Fenton, Weber and Fields, Lillian Swain, Gertrude Mansfield, Sylvia Thorne, Frankie Bailey, and Truly Shattuck help materially in the fun making.

KOSTER AND BIAL'S.—The Johnnies shed a lot of hot tears on Saturday night, when the only Cleo De Merode finished her engagement. At the close of the performance she took herself and her wonderful hair, and her handboxes and her mamma, and disappeared forever from the great music hall. It is scarcely likely that she

pleasing sketches on the boards. Mr. Robyns as the crusty old lawyer with a kind heart, and Mrs. Robyns in the role of the East Side girl, who is anxious to save her lover from the gallows, are worthy of great praise. Evelyn Britton, the remarkably pretty contralto, who is a great favorite with Pastor's patrons, and who has not been heard here in several months, received a warm welcome. She has put up her hair and has put on long dresses since she was here last and looks like a grand opera queen. Her sweet low voice was heard to great advantage in Max S. Witt's song, "Don't Let Her Lose Her Way," which she rendered excellently. She also sang "Let Bygones Be Bygones," by Edwin J. Cohn, which won a genuine encore. Her third selection was a recitation, called "The Engineer's Story," with which she held the attention of the audience from beginning to end. Manning and Weston played their last engagement in vaudeville for some time, as they join Billy Barry's company soon. They were as successful as ever in their little sketch, "The Irish Pawnbroker." The rest of the programme included jokes and songs by Billy Carter and James Richmond Glenroy, sketches by the Nelson Trio, and Leonard and Fulton, serio-comic selections by Lulu Theis and Mabel Craig, banjo duets by the Carmen Sisters, juggling by Fielding, eccentric acrobatics by the Three Renos, and a lot of parodies by the great and only Tony Pastor.

THE FOUR COHANS.

In no branch of the theatrical profession is merit more quickly rewarded than on the vaudeville stage. Performers have been known to make the jump from a mere living salary to the income of a Cabinet Minister in a single week.

Of course there are reasons for these sudden rises in salary, apart from that of merit, but merit, after all, is the foundation of success on the stage, and it is hardly necessary to consider the others.

All this is suggested by the dazzling rise of the Cohan family, professionally known as the Four Cohans. The Cohans, up to the end of last season, have been known as a good quartette, who gave satisfaction in every bill in which they appeared, but were scarcely to be considered as headliners. This season they turned up with a brand new thirty-minute sketch, called "Money to Burn," which was written by George M., the youngest of the Cohans. Within forty-eight hours after they had produced their new comedietta offers of splendid time at an increased salary began to flow in.

The first manager who secured them billed them as stars, and this state of things has prevailed ever since, while their salary has been increasing by leaps and bounds.

Now, as to the personality of the family, who are emphatically the vaudeville hit of the season. The great quartette of fun makers consists of father, mother, daughter, and son. Mr. and Mrs. Cohan are well-known and popular sketch artists, who have been before the public for many years, and still retain the enthusiasm of youth when it comes to a question of entertaining the public. Josephine, the daughter, is a very attractive young woman, and an exceptionally fine dancer. It is a treat worth going miles to see to watch her as she capers about the stage like a fairy, scarcely seeming to touch the ground with her dainty feet. In the new sketch she has shown rare ability as a comedienne. George M., the youngest member of the quartette, is but nineteen years of age, and is already famous as a song writer and composer. He is considered one of the most promising young comedians on the stage, and his character dancing is remarkable for its quaint originality. Some of his song hits are "Hot Tamale Alley," "The Warmest Baby in the Bunch," "Polly's a Peach," and "Hugh McHugh."

He is also the author of several sketches now being used in vaudeville, notable among them being "A Tip On the Derby," which is being played by Filson and Erroll, and "The Professor's Wife," written for the Cohans. Money to Burn was originally written as a farce-comedy for Lew Dockstader, but the young author decided to condense it and do it in vaudeville. The wisdom of this step is shown by the great success it has made everywhere it has been seen. The Cohans are under the management of Joseph F. Vion, of 43 West Thirtieth Street, New York.

NEWS FROM GERMANY.

Tom Browne, the whistler, has written several letters from abroad to THE MIRROR, all of which were bright and newsworthy. His latest, received last week, follows:

BERLIN, GERMANY, Oct. 20, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Since my last letter from London we have played successful engagements at Geneva and Vienna. At the latter place we played nearly seven weeks and had a highly enjoyable stay.

We opened at Apollo, Berlin, Oct. 1, and our turn was received with such favor that we have arranged a return engagement. We play at Breslau next month and in Dresden in December. Among well-known people here are Marie Helton (who is our star), Griffin and Dubois, and the Four Barnells, English, and Scotch. At the Wintergarten, Alexander Dagmar, of Dagmar and DeCelle, is a big favorite, and her voice is one of the very few that can be heard in this vast auditorium. Kara and the American biograph are also big successes at the Wintergarten. Morris Cronin is due here shortly. He is now in Munich. The Rixdorf, American acrobats, were in Vienna when we were there, and will open at Apollo Nov. 1. Little Gibson opens at the Wintergarten Dec. 1. She is also booked at other big cities, including Vienna and Hamburg. There is great rivalry between the Wintergarten and Apollo, and attractions are being searched for all the time. We enjoy ourselves here, but for all that we commence to long for a sight of Broadway and to meet some of our friends. According to present arrangements we shall remain here for a long time yet, as we are booked in London from May to Sept. 15, 1898. Jim Marco and his twin are tickling audiences nightly at the Empire, London, and I also read very favorable accounts of the Barber-Kilpatrick bicycle act at the Alhambra. We get THE MIRROR regularly from Low's London office, and the New York daily papers are on file at the Cafe Bauer, Berlin. Here from 5 to 7 p. m. all the performers, agents, and managers are wont to fill time every evening (including Sundays, too). With best regards to THE MIRROR and all inquiring friends, I am,

"Yours whistlingly,"

TOM BROWNE.

ODELL WILLIAMS' SKETCH.

Odell Williams tried his new sketch, "The Judge's Woe," at Keith's Union Square Theatre on Election night, as an extra turn. His success was so pronounced that Mr. Fynes was warranted in giving him an engagement, which he will fill in the near future after his present



THE FOUR COHANS.

Giacomo, Blanche Chateau looked pretty as the dead wife, and Alice Huntress appeared as the page. Pat Kelly and his excellent company furnished the rest of the entertainment. The Lane Sisters and the Franchonetti Sisters strove for the favor of the audience with acrobatic dancing acts. The Brothers Deemo jumped in and out of barrels in many marvelous ways and were well received. Pat Kelly gurgled through his meaty-mouthed monologue, and then redeemed himself with some good political cartoons. Little Dick Gardner and his big brothers made hits with their musical comedy act. The Eldridges' 'jut' real oom vim into their work, and their songs and cake walk evoked applause. Frank D. Bryan has not profited by the advice extended in THE MIRROR a short time ago, and is still doing the same jokes and songs. The programme says he is "the man who writes the songs he sings." He evidently does not believe in overworking his pen. Mr. Bryan appears to be a bright comedian, and he ought to fix up something new. At any rate he ought to leave the "chicken-neck" gag for Arthur Rigby.

Charles Mack, late of Morton and Mack, in evening dress and without his Irish make-up, did not prove a howling success. He had better look around for a new partner and fix up a sketch. He tried to make a little wooden figure do the dance which was formerly the most entertaining feature of Morton and Mack's act, but it was not in working order, and he had to give it up. Eulalia, the dancer, did a couple of solos, and also appeared as the master of ceremonies in the cake walk of all nations, which was a very entertaining feature. Probel and Rupp did their dangerous-looking acrobatic ladder act. Felix Banney and Gracie Emmett were also in the bill. Two novelties in the living picture series made big hits. One was a picture of the late Henry George in a characteristic pose, and the other was a view of Richard Croker riding in triumph on the back of a tiger. For Liberty, a Cuban tragedy, was given on Monday afternoon. An account of its production will be found elsewhere.

PLEASURE PALACE.—The Russell Brothers and their company of comedians made things hum last week, and amused audiences which tested the capacity of the house. As the servant girls, the stars are as amusing as ever. Caron and Herbert did their exceedingly funny acrobatic comedy act and the usual laughter resulted. Montgomery and Stone sang, danced, and joked themselves into great favor. Lizzie B. Raymond sang several up-to-date songs, including a ballad called "You'll Soon Forget," which made quite a hit. Lina Pantzer presented her astonishing wire act, which made a sensation and won her many recalls. The Northern Troupe

will ever return to America, unless she manages to learn how to dance, or else gets up some new advertising dodge to beat the Belgian King idea. Paola Del Monte also finished her stay, and will soon hire herself to the shores of sunny France. The only novelty on the bill was the act of Dick, Dick, and Dickie, two comedians and a dog. The comedians were not very comic, and the dog, which was trained by them, was about the same. The great Faust ballet was continued. Marie Lloyd sang some smart songs. Mlle. Bombello drew pictures on velvet with sand, the Brothers Griffiths kept the audience yelling with their funny donkey act, and the De Kock Troupe did some neat acrobatic tricks.

TONY PASTOR'S.—A new comedietta, called "A Pillar of Salt," by Katherine E. Rand, was presented by Joseph J. Dowling, Claude B. Brooks, Myra Davis Dowling, and Lulu Warrenton. Mr. Dowling's name was heavily featured, the rest of the performers being simply referred to as "Company," but as far as the acting went, he had less to do than any one in the cast. The burden of the work fell on Mr. Brooks and Mrs. Dowling, and they acquitted themselves well. Mr. Dowling appeared as a doctor who owned a valuable statue, which he believed was the original Mrs. Lot, who was turned into a pillar of salt for being too curious. He goes out, leaving an elderly friend to take care of the house and the statue. He also leaves in his care a bottle of some wonderful elixir of life, warranted to put life into an Egyptian mummy. The old man spills some of it on the statue, which comes to life and begins to make things pleasant for the old gentleman. She proves to be Lot's wife, and the idea is elaborated in a way which wins a good many laughs. The sketch seems to have been taken entirely from Niobe, which it resembles in many ways. Mrs. Dowling looked pretty in her Greek costume, and read her lines well. Mr. Brooks was funny as the elderly individual who brings the statue to life. Mr. Dowling and Miss Warrenton were efficient in their parts. Bonnie Thornton made her reappearance after a long absence, and although her voice was not in the best condition she made a hit with her songs. A new version of the "Johnny Jones" song, a ditty about Klondike, "Minnie McEvoy," and "When You're in Love," written by herself, were the features of her repertoire. She is as popular as ever, and the little "Jollies" she throws at the audience from time to time made big hits. Mr. and Mrs. William Robyns made their first appearance at this theatre in the sketch "The Counsel for the Defense," which made a splendid impression. They have made many little changes and improvements in the piece since it was seen here last, and it is now one of the most

contracts in the legitimate expire. Mr. Williams is an excellent character comedian, and his enormous humor will undoubtedly be thoroughly appreciated by the patrons of vaudeville. He was assisted in his sketch at Keith's by Charles Kittredge, a promising young actor.

FOR LIBERTY.

The Monday afternoon audience at Proctor's last week enjoyed a treat which those who came later in the week missed. It was the first and only production on any stage of a little Cuban war drama called *For Liberty*. It was presented by one Mrs. Hoffman Neil, assisted by John H. Gordon, George B. Scanlon, Senorita Dolores, and Thomas Kent. It was the wildest, weirdest thing ever seen on the vaudeville or any other stage in this city. The story of the play was founded on the recent escape from prison in Havana of Evangelina Cimeron, who was rescued by a representative of the New York Journal. The first scene showed the interior of the prison. A fierce looking man, who was called "Colonel," sent a messenger after the heroine, who entered accompanied by a nun. She asked the Colonel right to his face and dared him to do his worst. He refused to be dared and engaged in a hand to hand struggle with the defenseless maiden. After a short wait back and forth across the stage, she produced a knife and jabbed him with it at least six times, as his body lay across a table as Svengali's does in *Trilby*. Two or three people came running in at this point, and one of them, a soldier, walked over to the table where his superior officer lay, and ejaculated, "Colonel, are you hurt?" This line brought down the house, and it was some time before the Colonel got a chance to straighten up and say a few things. He gave orders to have the girl removed to a dungeon. Before she was taken away, however, she looked out into the yard and exclaimed, "Ah, what do I see? A man! He is coming this way! He looks like an American! He hands me a letter!" A letter was thrust through the bars, which she opened with great haste and read. According to her way of reading, it said, "Senorita: Do not worry; you will soon be free; be at your cell window tonight at twelve, and I will be there to save you, signed Duval, of the New York Journal." When the gallery gods heard the name of the *Journal* mentioned their enthusiasm knew no bounds. The next scene showed the exterior of the prison. Duval, of the *Journal*, appeared, climbed a ladder, cut away the bars and Mrs. Hoffman Neil was "at liberty," where it is to be hoped she will remain for the rest of her life, as far as the stage is concerned. As a laugh producer the piece was a howling success. No farce that was ever done in vaudeville could have caused the audience to shriek as this play did. The Cherry Sisters ought to secure the rights to it at once. There is a fortune in it for them.

TED MARKS HAS GONE.

There is gloom, deep and impenetrable, upon the Bialta. The top hat, long coat and flowing moustache of the great and only "Teddy" Marks no longer came the passers by to stop and stare, for Teddy—hat, moustache, coat and all—broke himself to Europe last Wednesday on the St. Louis. Mr. Marks came over a few weeks ago with one Harry De Windt, who was going to make a lecture tour under Mr. Marks' direction. Mr. De Windt took a sudden notion to go back home to marry England, and Mr. Marks was left on Broadway with nothing on his hands but his gloves. He looked around for a few moments, however, and soon had business to attend to. He saw Titenia, the too-dancer, at Hammerstein's, and realizing that Europe had never seen a girl who could dance buck and wing dances on her "tippy toes," he made up his mind to secure her, take her to Europe and make her famous. Titenia knows a thing or two about advertising, and between herself and "Teddy" they ought to get up something which will cause the milk bath gag to pale into utter insignificance by comparison.

LILLIAN BURKHART'S VACATION.

Lillian Burkhardt was compelled to take an involuntary vacation last week. She was heavily billed at Keith's Boston house, to appear during the week in Grant Stewart's playlet, *To-Morrow at Twelve*. On Sunday her leading man, Forest Flood, was called back to New York by news of his wife's sudden illness. He could not return, and Miss Burkhardt was obliged to cancel. She returned to her home in this city and engaged Caryl Wilbur to take Mr. Flood's place. She is playing in Springfield, Mass., this week, and next week will start on a long Western tour.

PROFITABLE ADVERTISING.

The following letter in reference to an ad. which recently appeared in *The Mirror* speaks for itself:

New York, Nov. 4, 1897.

To the Editor of the *Dramatic Mirror*:

The returns from the advertisement we placed in your paper regarding our song, "Let Bygones Be Bygones," proves that *The Mirror* is a splendid medium for our business. We were much pleased with the results from same.

Truly yours,
P. A. MILLS.

ANOTHER LITTLE SYNDICATE.

Alfred E. Aarons has organized a little syndicate in opposition to the one controlled by Castle, Hopkins and Co. Some time ago Mr. Aarons withdrew Koster and Bial's from the Hopkins' Syndicate, because they allowed another house in New York to share in the benefits of the combine. By the new arrangement artists imported for Koster and Bial's will not appear at any other house in New York. W. J. Gilmore, H. E. Salisbury, Ogden Sayres, and other managers have signed the new agreement with Mr. Aarons. Their plans will be perfected by the end of this week.

MANAGER ABE LEAVITT SUMMONED.

A summons was issued last week for Manager Abe Leavitt, of the Bentz-Santley Burlesque company, upon a complaint alleging that a portion of a certain sketch presented early in the week at Minor's Eighth Avenue Theatre had gone beyond the limit of the proprietors. The case was brought up yesterday in Jefferson Market Police Court, when the hearing was adjourned by the magistrate until next Friday afternoon.

MINSTRELS' NARROW ESCAPE.

Beach and Bowers' Minstrels, numbering thirty-eight people, had a narrow escape from death in a railroad wreck between Bismarck and Jamestown, N. D., early on Sunday morning, Oct. 31. The wreck caused a block on the Northern Pacific Road which lasted nine hours.

AARONS HAS NOT RESIGNED.

A rumor was circulated last week to the effect that Alfred E. Aarons had resigned as business manager of Koster and Bial's. Nothing could be further from the truth. Mr. Aarons has been extremely successful in directing the affairs of the music hall, and the directors have the fullest confidence in him. In fact, at a recent meeting they adopted resolutions endorsing him and giving him full control of the house, before as well as behind the curtain. The season, so far, has been the best in the history of the house, and the credit for it is entirely due to Mr. Aarons, who has labored hard and unceasingly to bring about this state of affairs.

MAKING RECORDS.

The National Gramophone company gave an exhibition showing how their records are made at Chickering Hall on Friday afternoon last. An address was delivered by Emil Berliner, the inventor of the machine, and then records were made by Lew Dockstader, Billy Golden, Russell Hunting, Arthur Fryer, and others. Noble McDonald, pianist of Proctor's Theatre, played the accompaniments. There was a large audience.

NO RIGHT TO THE NAME.

Koster, Bial and Co. are up in arms against the managers of Gayety Manhattan, who are using the name of Koster and Bial without authority. The piece was produced at Koster and Bial's last Spring, but the firm has no connection with the organization which is presenting it on the road, and will prosecute managers who use the name of Koster and Bial in advertising the attraction.

VAUDEVILLE JOINTINGS.

Harry Thompson closed with Gus Hill's co. at Dayton, Ohio, on November 6, and will play dates for the rest of the season. He opens on the Casino Circuit Dec. 13.

Patrice, Stanley and Jackson, Frank Lawton, and Irene Franklin were in the bill at the Olympic Theatre in Chicago last week.

Ziska, the magician, has returned to Chicago from the South on account of the yellow fever scare.

The old Parisian Circus building, located at Wash and Hubbard Streets, Chicago, which was one of Frank Hall's unsuccessful adventures, opened again Oct. 20. The place will be known as Professor Leonidas' Winter Circus, under the management of N. G. Frodoymas. The building has been given a general brushing up. The staff includes George Geaneas, treasurer; Carl L. Loeb, assistant treasurer; G. W. Mahoney, advertising agent, and Peter Belos, ring master. Professor Leonidas, with his troupe of dogs and cats, the Three Albion, Captain Walbur, Jack Storms, M. Langslow, the De Locur Sisters, Mlle. Ellen Vetter, and others were in the bill for the opening week.

Master Lavender Richardson, "the Mental Marvel," and Sheridan and Forest, comedy sketch artists, have just closed an eight weeks' engagement with Gus Hill's Novelities. Master Richardson opens at the Zoo, Boston, Mass., Nov. 29 for four weeks or longer.

Robert Grau is very busy these days booking headliners and looking for new ones. He says the terms offered for big acts are more tempting than ever.

John B. Doris will open his Winter circus on Forty-second Street near Broadway on Nov. 20. Robert Strickney, Jr., is among the artists engaged.

Edwin J. Cohn's song, "Let Bygones Be Bygones," is fast coming into popularity. It was splendidly sung last week by Evelyn Britton at Tony Pastor's.

Samuel S. Howe, of Howe and Scott, has joined Ed Rush's A Gay New Yorker co.

Wilbur Mack was a feature at the Music Hall, Buffalo, N. Y., last week, and is now at the Wonderland, Toledo, O. He will soon make a tour of the Castle-Hopkins Circuit.

Rosario, the wire walker, is at the Wonderland, Rochester, this week, with the Auditorium, Toronto, to follow.

Imro Fox began an engagement at the Reichshallen Theatre, Cologne, Germany, on Oct. 15. He will remain there until Dec. 16.

William Henry Rice, the minstrel, who is said to have been endorsed by Sarah Bernhardt, is in the bill at Proctor's this week. He has not been in New York in two years.

Osborne Searle and S. Frances Newhall are in town busy rehearsing for their debut in vaudeville. They have a sketch, especially written for them by James Keene, in which they will appear, assisted by Lorella Searle and William McCormick. Miss Newhall's gowns are being made in Paris. Mr. Searle and Miss Newhall have been favorably known in the legitimate for many years.

Edward Lester, who is Alfred E. Aarons' assistant at Koster and Bial's, is always on the alert to attend to the wants of the reporters who drop into the music hall in search of news. He is affable, courteous, and obliging at all times.

Kittie Mitchell made a big hit last week at Keith's with John T. Kelly's song, "Yer Baby's A-Comin' to Town." She rendered it in very original style.

Countess Hatzfeld has scored a hit with E. Nattes' latest composition, "I Love You More and More Each Day."

Augustin Neuville, who is at Hopkins' Theatre in St. Louis this week, has made a strong success in vaudeville, and intends to continue in that field throughout the season. He is doing some travesty sketches with Lillian Barlow, who is a daughter of Milt Barlow, the old minstrel.

Lizzie B. Raymond, who is with the Russell Brothers co., will play an eight weeks' engagement in San Francisco at the close of this season. After that she will go to London and South Africa for the season of 1898-99.

Billy McClain, amusement director of Darkest America, has the entertainment in fine running order, and is receiving compliments for his work wherever he goes.

Horwitz and Bowers have just finished another mock ballad called "Honest John Jones," which they have placed with their publishers, M. Witmark and Sons.

Ella Dunbar has been very successful in Montreal. Altogether she has played seven weeks in Canada.

The clever Brothers Griffiths will be at the Pleasure Palace next week.

Emile Gautier, after a very successful engagement at the St. Louis Exposition, is now touring the Keith Circuit with great success. He is at present in Philadelphia.

Zeb and Betty is the name of a new "jay" act. A postal card containing this information was received last week, but the names of the performers who play in the sketch are not given.

Frederick Elridge has made a big hit in San Francisco at the Orpheum. He will return East in December.

Carrie Fredericks, an American girl, who has been appearing at the London music halls for the past few years, returned home last week on the *Lucania*. She will probably be seen here very soon at one of our leading houses.

James and John Gannon, known as the Gannon Brothers, are preparing to appear in the Eastern vaudeville houses. They hail from Cleveland, O.

A lot of new scenery has been placed on the stage of the Star Theatre in Cleveland.

Gilmore and Leonard's new song, "Don't Say Good Bye Forever," is being sung with great success by William Hogan.

Harry Pleon has succeeded in catching on at last. Under the name of Arthur Sanders, he scored a hit

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LYCEUM COMEDY FOUR PRESENTING THE 20 MINUTE COMEDY SKETCH, A Proposal Under Difficulties.

Address all communications A. B. LAKE, Mirror office.

as the showman in *The World Against Her* at Forepaugh's Theatre in Philadelphia during the week of Oct. 18. He has been offered a season's engagement by Mr. Villa.

Drew and Campbell, proprietors of the Star Theatre, Cleveland, O., have secured an option on some property adjoining the post office in Toledo, O., on which they propose to erect a theatre to be devoted to vaudeville and burlesque.

Sam T. Jack's Tenderloin co., while going from Detroit to Cleveland by boat recently, were delayed by fog, and did not arrive in the city until 3 P. M. Monday, too late for the matinee. This was the first disappointment since the Monday matinees were inaugurated at the Star in 1896.

Millie Turnour, the aerial artist, played last week at Hopkins' Theatre, St. Louis, and is now at Hopkins in Chicago.

Richard Pitroff, the mimic, received some flattering notices for his work in Kansas City, Mo., last week. He is now at the Olympic Theatre.

Marie Tavery introduced for the first time in public yesterday at Keith's a new madrigal written for her by Josephine Humans.

Bertie Pryma, who is coming rapidly to the front as a sobrette, will fill an engagement at the Brooklyn Music Hall next week. Miss Pryma claims to be a niece of President McKinley, but that doesn't keep her from working, as she has not missed a week in almost three months.

Josephine Sabel, who made such a hit with Hattie Starr's song, "Somebody Loves Me," is singing a new one by the same author, which promises to be equally successful. It is called "I Love Somebody Just Like You."

"The Sad, Sad World," a new song by George Bowles and Fred Eastis, has been introduced in the Belle of New York by Dan Daly.

Gaylor and Graff were at Smith's Auditorium, Bridgeport, last week.

Ed H. Le Duc, late of The Limited Mail co., is now managing the Mascot Vaudeville Theatre, at La Salle, Ill.

The McCarver Brothers, "The Georgia Crackers," are meeting with great success as members of Al G. Field's Minstrels. They are singing "I Love My Little Honey," and Stanley Whiting's "Syncopated Sandy."

"Klondike" is one of the latest songs to catch the popular fancy. It is sung with much success by numerous singers, and never fails to make a hit. It is published by L. J. Heil, at 184 Third Avenue, New York city.

The Sidmans made a big hit last week at Hyde and Behman's with Hopkins' *Trans-Oceanics*.

Anna Held received a cablegram last week offering her a return engagement at the Winter Garden, Berlin, which she will probably accept.

Charles Ross, Mabel Fenton, and several other members of the Weber and Fields Stock co. visited the U. S. cruiser *New York* one day last week. During the visit Cadet Cauley presented Mr. Ross with a sword. Some of the officers of the vessel visited the theatre in the evening.

Bryant and Saville, the musical team, closed with Charles E. Blaney's *A Boy Wanted* on Nov. 6. They are now at the Olympic Theatre, Chicago.

Auguste Van Biene played in the White House on Saturday, at the Star Theatre, New York, on Sunday, and is at Keith's this week.

Mrs. George S. Knight presented The Circus Rider at Detroit last week, and is now doing it in Rochester.

Louise De Luis, formerly the partner of unfortunate Belle Clifton, has interested herself in taking up a subscription for Miss Clifton's mother. She desires to thank May Lewis, through *The Mirror*, for a check for \$25.

Seymour Howe and Emilie Edwards opened at the Olympic Theatre, Providence, Nov. 1, and were received with marked favor, being recalled several times after the close of their act.

Miss Edwards gave her monologue and sang for the charity fund of Shakespeare Lodge No. 251, E. and A. M., at Lexington Avenue Opera House, on Sunday, Oct. 31. She was enthusiastically received,

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VAUDEVILLE SKETCHES (copyrighted).
The Black Butterfly,
White Squadron Broadside,
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In Cupid's Garden,
The Heart of a Woman,
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Danjuro (Japanese),
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Mary's Off for the Klondike,
The Duke and Prima Donna, Flying Dutchman.
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The Yankee Mimic and the Actress Musicalian.
High Class Specialties. Both Play Parts.
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and presented with a floral offering by the lodge, Seymour Howe, who is a member of the lodge, also appeared.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' Theatre: There are many big features in the bill prepared for Hopkins' patrons this week. At the head of the list are Lizzie Evans, the favorite little star, and Harry Mills, in *A Strange Catastrophe*. Another feature of unusual interest is the marvelous acrobatic performance of the Six Prochian Sisters. The bill also contains Van Auker, McPhee and Hill in a horizontal bar act, Fanson, Courtney and Fanson, the Carre Family, Mlle. Turnour, trapeze artist; Satsuma, oriental juggler; Lou Wells, and the Hopkins Ladies' Orchestra.

Olympic Theatre: Another exceptionally strong programme of interesting novelties and sensational features, which is drawing crowded houses. The top-liners are: Charles T. Ellis and Clara Moore in Mrs. Hogan's Musical Teacher; Mary Norman, the brilliant young character comedienne; Elvira Francelli and Tom Lewis, operatic duettists; El Zebodie; Richard Pitroff, mimic. The others on the bill include: Basco and Roberts, Adrienne Ancien, Alburus and Bartram, Lorraine and Howell, Charles Knight, and Alfred Hall, all clever in their particular line of entertainment.

Haymarket Theatre: Every form of entertainment now popular among patrons of vaudeville is to be found in the programme of high-class specialties and interesting novelties which genial Jay Rial has arranged for the current week. At the head is that charming young woman, Patricia, whose dainty little comedietta, *A New Year's Dream*, made a big hit at the Olympic last week. Others are: Harry Stanley and Adele Jackson, Sam and Kitty Morton, the Californians, and Ziska.

Clifford's Gaiety: The Bon Ton Burlesque are pleasing fair houses. The show comprises two burlesques and a very good olio. The costumes,

scenery, music, and electrical effects are very elaborate.

Clifford's Savoy: The Rentz-Santley co. is the attraction, and is made up of two operatic burlesques. A World of Pleasure and a travesty of the popular operetta, Orpheus and Eurydice, together with an excellent olio. The burlesque is called Klondike.

San T. J. J. Opera House: Karina and Little Egypt, the most popular drawing cards that have been at this house for many weeks, continue for another week. Siegfried, the mimic, and Charles Banks are also in the olio. The burlesque is called Klondike.

Drexel Theatre: The bill includes the Three Constantine Sisters, the Ahrens, Mlle. Kathinka, Finley and Toubey, Hedy Lemik, the Wilson Family, John C. Murphy, Lelliot, Busch, and Lelliot, and others.

Prof. Leonidas Winter Circus has been doing only a fair business. The programme is made up of some clever performers.

Imperial Music Hall (Clark and Kinzie, managers) opens for the season Saturday Nov. 14 and will be run as a first class burlesque and vaudeville house, with Louis Epstein as manager.

Stewart Young, a professional aeronaut and nephew of Nick Young, the veteran baseball official, was drowned in Lake Michigan Nov. 4. He made his ascension from the Winter Circus, and when he attempted to descend the parachute would not work and he landed with the balloon in the lake, and was drowned before help could reach him.

HARRY EARL.

PHILADELPHIA, PA.—Gilmore's Auditorium last week, with John and Emma Ray in a Hot Old Time, played to standing room only, and deserve the credit of being the cleanest, brightest, and most entertaining musical farce presented in this city this season. Edgar Seiden is the manager. This week a good card, with the verisimilitude of the Corbett-Fitzsimmons contest, aided by a vaudeville co. headed by Swift and Chase, Lillian Walton, and Chip, giving two performances, for this week only. Halton and Fuller's First Prize Ideals follow in Hopkins' Theatre-Oceanics 22. Donnelly and Girard in The Geese 28.

The famous French horse trainer, Emile Gautier, has created a genuine sensation for this week, aided by the following well-known artists: Filson and Girard, Paulinetti and Pico, Joe Cartwright, Charles T. Aldrich, Jerome and Alexis, Merritt and Gallagher, La Porte Sisters, Moran and Wesley, Reilly, Tompkins and Taylor, Baby Clover, T. J. Hebron, and the biograph, to usual crowded house.

Musco's City Club, with their usual splendid novelty attractions, are a big card this week at the Trocadero, opening to a large house, and making two changes of programme during the engagement. Weber and Fields' Vaudeville Club follows in Twentieth Century Maids 22.

Irwin Brothers' Big Specialty co. hold the week at the Lyceum to good patronage. The special features are the imitation Harrison Sisters, the Trio de Harode, the Four Princes, George Sedney, Minerva Lee, Woods and Irving, Kilroy and Rawson, Harvey Sisters, the De Varas, and Dick Leggett, in splendid programme, with many new features.

Bob Cole and Billy Johnson, in their musical comedy, A Trip to Coontown, is the attraction at the Standard Theatre this week. The co. of colored comedians is clever. Walter Dixon, Camille Caselle, and Vincent Bradley are the stars. Business fair.

Kennington Theatre announces Miss New York for week.

The Eddy Troupe and James Thornton come to the Bijou Theatre Nov. 15. Joe Oppenheimer's Miss New York, Jr., comes to the Lyceum Theatre Nov. 15, with Marie de Rosette, Harry Le Clair, Eddie Leslie, Crawford and Manning, Three Morellos, and Florence Edwards.

S. P. F. Keith has returned to the country, he has not yet touched foot in Boston, but he has already given indications of what he intends to do to add to his palatial theatre here, which might have been considered perfect by any ordinary manager, now that the Tremont Street entrance is completed. However, Mr. Keith is not satisfied, and he means to make it still finer by the addition of an aquarium and art gallery. In Naples he was fascinated by the aquarium, and he conceived the idea of making the floor under the old Bijou into such an institution, while above will be an art gallery, to be given to the exhibition of paintings.

Artists will be permitted to exhibit their works there, and Mr. Keith will display there the superb works which he has purchased in Europe. Another addition will be an elevator running between the two theatres, and I would not be surprised to see a roof garden added for summer entertainment; but nothing is now said about such a place. Mr. Keith has been traveling in Europe since April, 1896, and in his absence his interests have been perfectly handled by General Manager E. F. Allen, and his able assistants, S. E. Richardson, E. J. Keating, and W. E. Bryant. If Mr. Keith comes to Boston this week he will see a fine bill upon his own stage. It is headed by Charles B. Wells, Florence Brandon, and Charles B. Hawkins in Frederic Lemaitre, and includes the biograph, the Five Eddys, Ed M. Faver and Edith Stinson, Maxwell and Simpson, the Olympia Quartet, Billy Carter, Gertrude Lovering, Seymour, the Dunbars and Zerkas, Professor Hampton's dogs and cats, the Lovetts, Hill and Whitaker, Win Rowe, Hawley and Leslie, Stanley and Scanlon, and the Three Manjani Brothers. Robert Hilliard in The Little Girl will come next week.

The Zoo made a ten-strike last week when it carried out its plan of having a couple married in the den of lions in the main exhibition hall. The ceremony was advertised to come off at 4, and invitations were sent out for that night. The Zoo was packed for Boston people were evidently anxious to see the happy pair devoured by hungry lions, but nothing of the sort took place. In fact, the crowd that it took half an hour for the police to clear a passage to the den where the bridal procession made its way. The happy pair will hold receptions at the Zoo all this week, and the other attractions are a cake walk, the Klondike Sisters, Alexander Wilson, Charles Keene, and the Whistling Coon.

At the Howard Athenaeum this week the combination is Jerome's Black Crook Burlesque, including Kitty Clements, Larry Smith, and Mamie Champion, Kittle Wells, serio-comic; Emery and Marlowe, Murel, Tommy Atkins, Gardiner, Gilmore and Harris. The house olio presents Frank Cushman, Jessie Miller, George E. Austin, Terry and Elmer, Magee and Crimmins, Warren and Ward, and Maud McIntyre, Kennedy and James, and Dick Deada.

In addition to the performance of The Boy Scout by Frank J. Keenan and the stock co. at the Grand, there will be an olio presented by the Elmore Sisters, Charles Diamond, the Reese Brothers, Bert Hale, Billy and John Spencer, George W. Wade, Maybelle E. Fisher, Burto, Pete Griffin, and James Cooper.

Rice and Barton's Extravaganza co. is at the Lyceum this week, presenting in its olio Barton and Eckhoff, Miles and Raymond, Frankie Haines, Swan and Bamford, the Hill Sisters, Hattie Mills, and the Five Naughty Girls from Paris.

The smoking concert at the Palace are as popular as ever with those who can find this innovation nowhere else in Boston. The attraction is Eaton and Weather's Colored Sports.

Vaudeville artists who appear at Austin and Stone's this week are: Kawamura's Japanese Midgits, Blawett and Daly, John and Lulu Keegan, Frances and Helen St. Clair, Winchester and May, Teddy Morton, Blynn and Crowley, the Sisters Marcate, Barnes and Williams, and Mr. and Mrs. Burroughs.

Colonel William Austin has opened the Aquarium, at the corner of Washington and Pine Streets, with every prospect of success. The attractions this week include the Biellys, Sidonia, the biopore, Master Boscley's trained animals, El Bascos Shador, Mlle. Gracia, Stahl's Spanish Students, Midevill's Mites, Godfrey's cats, and Young.

JAY BENTON.

WASHINGTON, D. C.—Hopkins' Trans-Oceanics, under the management of Robert Fulgore, is this week's attraction at Kerman's Lyceum Theatre, opening to a very large house. Fulgore, the star, in her wonderful dances, scored a big hit. Others prominent in the co. are: Will H. Fox, the Sidmans, Morton and Revelle, Karno Trio, Leona Lewis, Henry Kessler, and Genaro and Bailey. Gus Hill's New York Stars, with Steve Brodie, played to an excellent week's business 14. The Columbian Burlesque is the attraction for week 15-23. Last week's stars at the Bijou Family Theatre were Charles T. Aldrich, Barry, Charles Johnson, F. M. Welch, Julian Walcott, Harry Budworth and Nellie

Brimmer, Chulita, Paul Brady, Needham and Jones, the Farnum Brothers, and the favorite Byron G. Harlan. This week the people include Milton and Dollie Nobles, Fredo and Gaber, and Fred and Irving. James Biagioni, Andy Aman, Kittle Bingham, Shaffer and Randall, and the re-engagement of Byron G. Harlan.

JOHN T. WARDE.

JERSEY CITY, N. J.—Rusow Midgits Star Specialty co. played the Bon Ton 1-4 to packed houses. The Rusows, Carr and McLeod, Mlle. Chale, Armin and Wagner, the LeVerde Sisters, Stanley Whitman, Frey and Fields, Colby and Way, the Costure Brothers, and Howard and Abbott. The programme gave satisfaction. Russ Sydel's London Belles 4-12. Musco's City Club 15-20.

Carr and McLeod joined the Rusow Midgits 1, replacing Deltorelli and Clemence, the musical clowns. Carr and McLeod are doing a novelty musical act.

George Clarke is new business manager of In Atlantic City, and is endeavoring to secure time in this city.

William H. (Pop) Sherwood, manager of John L. Sullivan's co., met a number of old friends during the engagement of the co. at the Lyric Theatre, Hoboken, 1-3, and reports business as good.

Edmond A. Flynn and Ernest T. Mack are organizing a co. to be known as Flynn and Mack's Comedians, and are rehearsing a new farce-comedy, The Irish Widow, in this city. The people engaged are Hogan and Mack, James H. Maher, Ed Johnson, Joseph Black, P. J. Daly, Mae Benedict Mack, Maud Martin, and Minnie St. John. R. A. Flynn is business manager.

Ed O'Connell and Dick Mack, comedians, of this city, have joined George H. Adams' Comedy co., and write home that they are one of the hits of the bill on the tour through Pennsylvania.

Stanley Whitman and his coon made one of the hits with the Rusow show at the Bon Ton Theatre 1-4.

WALTER C. SMITH.

PROVIDENCE, R. I.—The Olympic: The bill 1-4 was headed by Conway and Leland, and the Olympic Quartette. Others were O'Brien, Jennings, and O'Brien, Kenno and Welch, John and Mlle. Healy, Howe and Edwards, Francis Sisters, Hodges and Leannor, and Ali and Beni. Business good, 8-13.

Corra Boutt, Walter Gale, Carr and Jordan, Sisters Onri, McLean and Hall, Quigley Brothers, Alice Walters, Delmore, the Heltons, and Thorne and Booker. The Westminster: May Howard's Extravaganza co. presented an excellent bill to very good houses 1-4. Ruth Robinson, Mlle. Bave, Uddell and Fawcett, and Frances Madigan in a new act, Jeannette, Amber, DeCosta, Strong and Adams, Barr and Evans, and Mills and Henshaw. The costumes are new and striking. Pay Foster co. 8-14. A large delegation of students of Brown University attended 3 and made things merry for the May Howard co. burlesques.

H. C. HIRSH.

MILWAUKEE, WIS.—Hallen and Plesch, First Prize Ideals drew full houses at the Alhambra (Oct. 31), and proved one of the strongest vaudeville acts on the road. Smith and Cook, Carrie Scott, Lewis and Ernest, Florence Bindley, the Baggesons and Johnson, Davenport and Lorella, are all good. George Fuller Golden gives a most entertaining monologue, and Fred Hallen and Molly Fuller present their sketch, A Pair Exchange. Hallen's Superlatives follows next week. Advance to the Academy Oct. 31 in His French Doll to large and pleased audiences. The feature of the performance is a three-room sparring exhibition between Dan Croodon and Tom Tracy. Specialties by Clements and Marshall, Maximilian and Sheldie, Zoe Mathews, Sherman Wade, Maud DeCamp, and Madeline Shirley. Next week the Cyrano Burlesque and Vaudeville co.

C. L. N. MORRIS.

SAN FRANCISCO, CAL.—An excellent bill at the Orpheum Oct. 23-31 has packed that house throughout the week. Madame Orphanus, with her trained cockatoos; Provo, the juggler; the Adelphi Trio in their bar performance, act lots of applause. Press Eldridge is the favorite, for he is greeted with storms of applause and holds the attention of the audience for fully half an hour, provoking roars of laughter, and even then they are loath to part with him.

Old Hayden, Edna Collins, Arthur and Jennie Dunn, and Hayden and Betherston are holdovers, and help to make up an interesting programme, which closes with a dozen views by the American biograph which are quite a novelty.

W. W. KAUFMAN.

CLEVELAND, O.—The Musco's City Club co. played week 1 at the Star, giving a much better performance than that of the previous week. The olio contains some good features, the work of Bert Leslie and Carrie Fulton, the Kumina, and Lew Palmer being worthy of mention. The bill closes with Mr. Paris of Niagara. Thursday 4 the burlesques were changed. The Gay Girls of Monte Carlo and the Two Cousins' man's dream being substituted. Fred Eldridge's Star, as a club twister, is making quite a record for an amateur. His work has been favorably noticed by Gus Hill and others. Flynn and Sheridan's Big Sensation double show comes to the Star week of 15. Charles Harris and Nellie Walters, with the Monte Rouge co. that plays the Star week of 1, are both natives of Cleveland, and will be given a hearty welcome by the many friends. Bert Leslie, who fills the place of Harry Bryant in the City Club co., is the author of the farce-comedy A Booming Town.

Louisa King, the pretty burlesque artist with Musco's City Club co., has signed a contract to appear at Dawson City the coming summer.

DETROIT, MICH.—At the Capitol Square Flynn and Sheridan's Big Sensation is doing a large house week Oct. 31-4. The show is one of the best of its kind. Next looking Night Owl.

LOUISVILLE, KY.—Robert Fitzsimmons, with Martin Julian's Vaudeville co. opened at the Buckingham for a week Oct. 31 to capacity. The show is good.

NORTH ADAMS, MASS.—Bijou Theatre (Bijou Syndicate, managers): House was dark week ending 6, while a few needed improvements were made. Emily Zola, burlesques, 8-13.

SPRINGFIELD, MASS.—The New Gilmore (P. F. Shea and Co., managers): Edward S. Ables, seen week 1, with Henry Russell, a very sweet singer. He is a strong imitation of Richard Mansfield. Other features were Barnes and Simon, Fish and Quigley, Mike Tracy, Edward J. Boyle, Armstrong Brothers, Conwall and Swan, and Nellie Waters, "the Irish bolshak."

QUEBEC, CAN.—Casino (Louis Veranda, manager): Week Oct. 23-31 Alice Carmel, Nellie Bart, the Venus, Mr. and Mrs. Harmon, the Electric Trio, Louis Veranda, and Fred Oct. 23-31. Violet Sheldon, Helene Rosini, Moe and Goodrich, Mr. and Mrs. Laveller, Rio Da Costa, Harman, the Marions, Kurtz, Robinson and Morrisey, Professor Hampton's trained dogs and cats (second week). Business as usual. Is good. Gaiety Theatre (Theodore Omet, manager): Week Oct. 23-31. Violet Sheldon, Omet, Laveller, and Nereido, Les Vongeres, the Moloncles, Armesen, and Rice and Elmer. Week 1-7, Terry and Elmer, Sherman, the Robins, Lally Brothers, Maggie Grimmins, the De Greuss, and Violet Sheldon and Odette, who have been re-engaged for a second week. Business at this new house has been very good.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager): Sam Devere's co. in a very lively programme 1-4. The co. is composed of very clever artists. Sam Devere and Mildred Howard Grey made a hit; big business. Gay Girls of totem 8-13. Reilly and Wood's co. 15-20.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): During the week of Oct. 25 the Carnival of Fun has been in progress here, and it has helped business at this house somewhat. Good audiences have been entertained by La Bord and Ryerson, Luken Brothers, Blanche Le Clair, Healy and Farnum, Joe Cousins, and the Sisters Adair.

MONTREAL, CAN.—Theatre Royal (Sparrow and Jacobs, managers): Week Nov. 1 the Moulin Rouge co. opened to crowded house; the co. is a fair one of its class. Nellie Walters, Jennie Bernard, Charles Harris, and Jack Bernard did very good work. Next attraction The White Elephant co.

FALL RIVER, MASS.—Rich's Theatre (Jack Beck, manager): May Howard's co. Oct. 29-30 had fair audiences to see a fair show. The best people are Mlle. Kaye, Barr and Evans, Henshaw and Mills. Mlle. Kaye, Barr and Evans, Henshaw and Mills. Mlle. Kaye, Barr and Evans, Henshaw and Mills.

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22-24—Casio Theatre (Al Haynes, manager): The bill 1-4 included the Elmore Sisters, Diana, the Pattens, Dudley Prescott, Riggs and Crowley, Alice Carmello, Toggas and Daniela, and Kate Sprague.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Business large. Of the new comers O'Brien and Havel lead the bill in a bright little skit introducing some fine dancing by Miss Havel and a per excellence acrobatic act by O'Brien. John J. Welch gave us some very fine soft shoe dancing. Steele, the twin cornetist, made a hit, and Eleanor Montana was acceptable in operatic selections. French faces Oct. 31: Fred Eldridge, Weston and Herbert, and E. J. Haisden.

BROCKTON, MASS.—Park Theatre (Irwin and Swift, managers): This house, redecorated, opened with Pay Foster's Burlesque co. to capacity Nov. 1. Business continued good for three nights and matinee 1-3. Brockton Museum (M. B. Bloum, manager): Ray and Collins' Specialty co. in continuous performances opened to fair business 1.

WALTHAM, MASS.—Lyceum (J. F. Kelly, manager): Opened 1, presenting a vaudeville entertainment including Fox and Ward, Burton, Stella and Minnie Lee, Ryan and Crowar, and Madge Tremaine. This house is to present vaudeville only, and at popular prices.

SUFFALO, N. Y.—Fred Rider's New Night Owl occupied the Court Street 1-4. Bobby Halston, Charles Falke, Fields and Carroll, the Stewart Sisters, the Leon Sisters, and Mamie Shepherd are the co. The burlesques were dull and frequently vulgar. Business big. Reilly and Woods' Big Show follows.

INDIANAPOLIS, IND.—The Bon Ton Burlesquers opened at the Empire 1 with a clean show. Specialties are Mildred Harriman, Joe Nestor and Pearl Stevens, Kennedy and Bryn, and A. C. Lawrence. The closing burlesque, The Vassar Girls in Camp, is handsomely costumed.

PITTSBURGH, PA.—The City Sports' Co. opened 1 at the Academy of Music to large attendance. Next week Sam Devere's co.

CINCINNATI, O.—Hyde's Comedians were at the Fountain Square Oct. 31-4, and drew enormous houses, as they always do when they visit this city. Helene Mora, McIntyre and Heath, Williams and Walker, Charles R. Sweet, the Five Castilians, Street Arabs Sextet, and the Randalls made up the olio. The Randalls' co. was at the People's the same week. Two burlesques were on the bill, A World of Pleasure and Paradise in Hades. Prominent in the co. are Caswell and Arnold, Kherms and Cole, the Sisters Echer, Walsh Sisters, Marion and May, Edwards and Nelson, and Gallagher and Barrett. The co. was strengthened Thursday night by the addition of Miss Diver, who gave a sensational and rollicking act. On election night a performance was given beginning at 10:30 P. M.—The bill at the Pike for 7-13 will be made up of Smith and Campbell, Charlie Wayne, the Adelphi Trio, the Dalys, and Lillie Western and Caroline Hull are the leading stars. The biograph remains.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): White Elephant co. Oct. 23-31 to good audiences; co. good and pleasing. Irwin Brothers' Venetian Burlesquers 1-4. Bon Ton Burlesque co. 8-13.

NASHVILLE, TENN.—The Trocadero (W. C. Cunningham, manager): This house reopened 1 with a poor co. of vaudeville performers, including Hattie Leslie, Inez Verant, and Peppita, to light houses.

WORCESTER, MASS.—Bijou Theatre (Julius E. Offner, manager): Weber's Olympic Burlesque co., with the opening farce removed and tight taboos, did an excellent business 1-4. Tenley and Simonds made the hit of the show.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager): Harry Morris' Twentieth Century Maids began a week's engagement 1, and have captivated large audiences. Lillian Beach, Baisley and Simonds, Lola Molliere, Goldie Rhinehart and Alice Wren, J. C. Harrington, Johnson Trio, and Abba and Page are in the olio. Too Much Trilly, in which Harry Morris repeats his last season's success, is the afterpiece. Banks-Sandwich co. 8-13.—Pearl Street Theatre and Museum (John J. Carlin, manager): This place of amusement has added a new feature called the Hall of Wonderland, which will be under the direction of Professor Blair, who for several years was with Jacobs and Proctor.

READING, PA.—Gilder's Auditorium (Charles Gilder, manager): Bon Ton Burlesquers gave a fair performance 1-3.

NEW BRUNSWICK, N. J.—Music Hall (E. Taylor, proprietor): B. W. Sydnay, manager: Bertie Pryme, Fred and Dot West, Nellie Gibson, Sam Brown, and May Jones. Miss Pryme did not finish the week out, but returned to New York Wednesday. Theatricals are booming in New Brunswick. There is talk of a fine new theatre; it can't be built too soon.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): Week 1-4 the olio included Emily Lyttton, Edna Hayes, Harrigan, Hill and Whitaker, Norward Brothers, O'Rourke and Burnett, Harry Edson, and the cinematograph.

ST. PAUL, MINN.—The Palm Garden Theatre (A. Weinhold, manager): Opened 1 to a large attendance, matinee and evening, 1-4. The co. embraces fifteen vaudeville people. They presented a good olio, and a burlesque, McGuinness' Reception. Entertainers are Beene Clark, Gerrie Grimes, Gaele Plenne, Lillie Hart, Eleanor Bevere, Lillie Gisel, Clara Barton, Sam Green, and Tom J. Grimes.—At Saba's Tivoli (John Straka, proprietor): Week Nov. 1-4 a good bill was presented by the Straka Ladies' Orchestra, and Flossie Nach Schuyler, and Al. H. West to good business.

TROY, N. Y.—Gaiety Theatre (James Hearn, manager): The White Elephant Extravaganza 1-4 opened to big business. Specialties by Emerson and Omega, Mabel Hudson, Cunningham and Grant, Lamont and Love, Dalley and Hilson, and Tom Nolan. The imitation of George by Robert Dalley is the hit of the show. Rusow Midgits 8-13.

WILMINGTON, DEL.—Wonderland (W. L. Dochstader, manager): Business is very good. Edwin E. Lang and The World's Trio are making big hits. Other people are the Dalys, Kittle Bingham, Lew Randall, Moran and Wesley, J. W. Bingham, Master Honey, and Judge and Walton. People for 8-13: The Nelson Trio, McIntire and Rice, Inez Pearl, Cupont, Mlle. Marie, Smith and Reagan, May Wentworth, and others.—Bijou Theatre (Harry W. Semon, manager): The house has been dark. Mr. Semon is going to change his policy, and hereafter nothing but first-class burlesque and vaudeville will be played. Robie's Bohemian Girls 8-9. Rose Sydel's London Belles 15, M. Watson Sisters 15-20. N. 6. Wood 22-23. Flynn and Sheridan's Burlesque co. 25, 26.—Item: Business of the Wonderland, Wilmington, Del. is growing so rapidly that it is possible Manager Dochstader will build a new theatre during the coming season.

BUTTE, MON.—Casio Theatre: Jack the Ripper and A Ruling Passion, with vaudeville olio, is programmed for week 1. New faces: Cora Macey, Fanny Warren, and Marion Lansing. Criminals and Gore have gone to the Coast.

TOLEDO, O.—Wonderland (O. D. McFadden, manager): For week closing 6 Florrie West, Reilly, Tempest and Reilly, Knoll and McNeil, Banks Winter, Smith Brothers, Teed and Teed; good performance; fair attendance.

TORONTO, CAN.—Bijou Theatre (H. H. Lamkin, manager): The poorest combination seen at this house in years comprises Richard Harlan and Geoffrey Stein in a tiresome act, Art Bando, Welch and Welch, Millard and Alexander, Lillian Leslie, and the Langlands, who were the feature of the bill, Florrie West 8-13.

SCRANTON, PA.—Davis Theatre (George E. Davis, manager): The Merry Maidens at the French Hall Oct. 29-30 to good business. Rose Sydel's London Belles 1-3 to large and pleased audiences.

BALTIMORE, MD.—Steve Brodie's New York Stars drew a big house at Kerman's Monumental to-night. Besides the eminent bridge jumper, the co. includes Annie Hart, Curtis and Gordon, and other capable people. Their burlesque is called A Night at Steve Brodie's. Harry Morris' Twentieth Century Maids are the next underline.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Troja has proved a big drawing card at Poli's for week of 1. Professor Parker's Dog Circus, the Fitzgibbon Trio, and Devere and Green, double club, jugglers, are good features.

Nellie Bart is clever in her songs and dances. Charles Pusey, assisted by Margaret Ashton and Master Arthur Conrad, have made a hit in their operatic burlesque, Little Napoleon. The Powers Brothers conclude a remarkably good bill. Next week Mr. Poli offers Hayes and Lytton, Ward and Curran, Dism the Metropolitan Three, Polk and Kollins, Joe Welch, the Grahams, and O'Rourke and Burnett. Commencing 15 the verisimilitude, S. R. O. is always the sign at Poli's for the first half of the week, and the house has been crowded at every matinee.

VAUDEVILLE PERFORMERS' DATES.

Atherton, Alice—Koster's, N. Y., 8-13.
Audrey Sisters—Proctor's, N. Y., 8-13.
Armstrong Brothers—Music Hall, Brooklyn, 8-13.
Aldrich, Charles T.—Keith's, Phila., 8-13.
Ancon, Adrienne—Olympic, Chicago, 8-13.
Alburtus and Bartram—Olympic, Chicago, 8-13.
Adams Troupe—Curwenville, Pa., Nov. 9, Punxsutawney 10, Clearfield 12, Houtzdale 13, Hastings 15, Latrobe 17.

Allen and Delmain—Opera House, St. Louis, 8-13.
Alhambra, Mil., 12-20.
Ahrens, The—Drexel, Chicago, 8-13.
Bartlam—Ninth and Arch, Phila., 8-13.
Beco and Roberts—Olympic, Chicago, 8-13.
Barry, Lydia—Pastor's, N. Y., 8-15.
Browning, The—Pastor's, N. Y., 8-15.
Bloom and Cooper—Keith's, N. Y., 8-13.
Burnham, Sadie—Keith's, N. Y., 8-13.
Carter, Billy—Keith's, Boston, 8-20.
Carthorne, Joe—Keith's, Phila., 8-13.
Chover, Baby—Keith's, Phila., 8-13.
Carro Family—Hopkins', Chicago, 8-13.
California Trio—Haymarket, Chicago, 8-13.
Constantine Sisters—Drexel, Chicago, 8-13.
Conwell and Swan—Keith's, N. Y., 8-13.
Cohans, Four—Bijou, Worcester, Mass., 8-13, Olympic, Providence, 15-20.
Canfield and Carleton—Pastor's, N. Y., 8-13, Palace, N. Y., 15-20.

Caron and Herbert—Palace, N. Y., 8-13.
Dale, Musical—Koster's, N. Y., 8-13.
Day, George W.—Keith's, N. Y., 8-13.
Davis and Jerome—England—Indefinite.
Dunn, Arthur and Jennie—Orpheum, Frisco, 18 Nov. 20.

Daly, Lizzie and Vinie—Pike's, Cincinnati, 7-13, Olympic, Chicago, 15-20.
Del Monte, Paula—Koster's, N. Y., Indefinite.
Eddy Family—Keith's, Boston, 8-13.
Emerson, Frank—Ninth and Arch, Phila., 8-13.
Engelhart and Raymond—Ninth and Arch, Phila., 8-13.

Ellis and Moore—Olympic, Chicago, 8-13.
Favor and Stinch—Keith's, Boston, 8-13.
Ford and Lewis—Ninth and Arch, Phila., 8-13.
Filson and Erroll—Keith's, Phila., 8-13.
Fanson, Courtney and Fanson—Hopkins', Chicago, 8-13.

Fin

THE GREATEST ORGANIZATION IN AMERICA; HEADED BY THE BEST ACTOR LIVING.

MR. CHARLES COGHLAN

WILL PRESENT THE NEW ROMANTIC PLAY

(Scenes Laid in England When George IV. was Prince of Wales)

"THE ROYAL BOX,"

At the Columbia Theatre, Washington, D. C., Week of November 22d.

A MAGNIFICENT AND COMPLETE PRODUCTION.

THE PHENOMENAL CAST INCLUDES:

MR. E. J. RATCLIFFE,
"ALBERT BRUNING,"
"CLAUDE BROOKE,"
"CHARLES PLUNKETT,"

MR. WALTER CRAVEN,
"CHARLES STANLEY,"
"FRANK SHERIDAN,"
"GUY NICHOLS,"

MR. TAYLOR GRANVILLE,
"WILLIAM MORTON, Jr.,"
"MRS. THORNDYKE BOUCICAULT,"
"MISS GRACE FILKINS,"

MISS GERTRUDE COGHLAN,
"LULU KLEIN,"
"CORA BOLTON."

GEO. C. TYLER, Managers
J. A. FEED,

TOUR UNDER DIRECTION OF
THE LIEBLER CO., Room 501 Knickerbocker Theatre Building.

LETTERS TO THE EDITOR.

AS TO CORRESPONDENTS' DUTIES.

WESTERLY, B. I. Nov. 4, 1897.

To the Editor of The Dramatic Mirror:

SIR—As a constant and careful reader of THE MIRROR for many years, I beg leave to voice the sentiments of "The Parties of the Second Part" in your current issue. I believe your widely read and universally liked paper would please its many readers the more if it should confine the reports of provincial correspondents to the names of the theatre and manager, date, attraction, and business done.

I believe the larger cities should render the same exhaustive critical reviews as at present, but the smaller cities are constantly sending conflicting statements. For instance, week before last your worthy representative at Portland, Me., pronounced Sawtelle's Dramatic Co. (of which I have the honor of being the leading man) "the best co. of its class ever seen in that city," whereas your correspondent at Norwich, Conn., this week declares the same cast, scenery, specialties, and plays as "of a fair class." In your present week's issue your Savannah, Ga., representative declares Byron Douglas in Secret Service to be "unsatisfactory," whereas your Knoxville, Tenn., scribe finds that he "deserves special mention." On the succeeding page of the same issue your La Crosse, Wis., correspondent finds Charles E. Blaney's "A Hired Girl" "not satisfactory," although your gentlemanly correspondent at Fond du Lac, Stevens' Point, and Oshkosh take occasion to think otherwise.

I am not smarting under adverse criticism, but with full knowledge that it is but one person's opinion. I believe criticism from the minor towns should be suppressed. There are many correspondents and I suppose like other mortals, they suffer from indiscretion and have their tastes in the dramatic line. But when they secure the best seats in the house on THE MIRROR'S credentials, and with the assurance that "favors will be reciprocated," it is hardly fair to the traveling manager that his attraction should be subjected to unfavorable comment which is often the expression of personal taste rather than a knowledge of dramatic art or its technicalities.

Very truly yours,
CHARLES MORTIMER.

MR. DALLAS WITHDRAWS.

BUSHKILL LODGE, OAKLAND VALLEY,
SULLIVAN CO., N. Y. Nov. 2, 1897.

To the Editor of The Dramatic Mirror:

SIR—Will you make public, through the medium of your next issue, the fact that I have withdrawn my name from the list of members of the Actors' Society of America, for two reasons.

First—I strongly disapprove of an alliance with any "League."

Second—The last resolution on printed form sent me is "American managers must only employ native talent."

Talent is pretty well independent of nationality, and I can only characterize such a resolution as absurd and futile.

I beg to remain, yours faithfully,
MERVYN DALLAS.

WILLIAM HEPNER IN NEW YORK.

William Hepner, the well-known theatrical wig maker, has removed his establishment from Chicago to New York. This move has been contemplated for the past five years, and has been deferred only until the right location might be secured. Mr. Hepner has opened a suite of offices in the Broadway Theatre Building. The Chicago branch will continue. Arthur Kershaw, for many years Mr. Hepner's foreman, has been taken into partnership, and will be at the head of the Chicago establishment. Mr. Hepner appreciates the great value of his Chicago house, but realizes that his headquarters should be in New York. Washington, D. C., is Mr. Hepner's home, but he has thousands of friends in the theatrical business who will be very glad to hear of his having at last come to New York. Among his patrons may be mentioned De Wolf Hopper, Lillian Russell, Della Fox, Jessie Bartlett Davis, H. C. Barnabee, Ellen Terry, Henry E. Dixey, Sir Henry Irving, Mr. and Mrs. Kendal, E. H. Sothern, Nat C. Goodwin, and Joseph Jefferson. His last work has been the fitting out of the new Smith and De Koven opera. The Highwaysman, soon to be seen at the Broadway Theatre.

A NEW MELODRAMATIC PRODUCTION.

New York is soon to see Henry Bagge and Edmund Day's new melodrama, The Golden Hope, produced, in a manner that will overshadow any similar production of late years. Henry Bagge is engaged for the leading role. The O'Gorman, which is constructed to give the actor-author every opportunity to display his diversified qualifications. It is not the intention of the manager, however, to star any actor in particular. The first act of the play is laid in Shorncliffe, England, and the next three acts in Arizona. The O'Gorman, a young Irish officer, is forbidden by the father of the heroine to continue paying his addresses to his daughter, and, losing the bulk of his money at cards, becomes disheartened and determines to resign his commission and seek his fortune in America. At the suggestion of an American speculator who owns gold mining interests in Arizona, he goes to that State and becomes the manager of a gold mine. The story is an unusually strong one and contains a real love interest. The local coloring is pronounced. Mr. Bagge's collaborator, Edmund Day, having resided six years in Arizona.

BLUE JEANS BREAKS RECORDS.

Joseph Arthur's successful play, Blue Jeans, continues to attract and please everywhere. Its recent engagement at the Bowdoin Square Theatre, Boston, where 12,361 persons paid admissions, was a record breaker. The S. B. O. sign adorned the entrance of the theatre at every performance. Edward Arlington is directing the tour of the company, and has the time entirely filled for this season. He has opened his books for next season.

THE ELKS' ANNUAL BENEFIT.

Arrangement are nearly perfected for the thirtieth annual benefit in aid of the charity fund of New York Lodge I. B. F. O. Elks, to be held at the Herald Square Theatre on Nov. 18. Among the prominent artists who have volunteered their services are Vesta Tilley, Anna Held, Ross and Fenton, the Griffith Brothers, Paulinetti and Pique, Lew Dockstader, Saharet, and John Le Claire. Notwithstanding the excellence of the programme the regular prices of the theatre will prevail. The management announces that "patrons of this benefit will not be annoyed by the sale of flowers or programmes."

NATIONAL PRINTING COMPANY, NEW YORK.

Ph. Dillon, for a number of years associated with the late Commodore Tooker in the Metropolitan Job Print, has retired from that company and organized the National Printing company, with offices and plant at 141 and 143 West Twenty-fourth Street. He has surrounded himself with men experienced in the show printing business, and has ample capital at his back to conduct the business on lines mapped out. Prompt attention and delivery of all orders are guaranteed by Mr. Dillon. Their poster and type work will be a specialty.

A HOT OLD TIME'S BUSINESS.

A Hot Old Time just closed one of the biggest weeks in the history of Gilmore's Auditorium. The S. B. O. sign cut a prominent figure during the engagement. The receipts for the week were \$7,140.45.

OBITUARY.

Mrs. W. B. Parkes (Amy Sedgwick) died in London on Monday. She was born in Bristol on Oct. 27, 1837, and became identified with several classic roles. In 1858 she married Dr. W. B. Parkes, who died in 1863.

Henry Deane died at London, England, on Oct. 26, aged fifty-four years. He was a popular member of Mr. and Mrs. Bancroft's company, and twice visited this country with Mr. and Mrs. Kendal.

Leopold Piccus, an opera singer, died at New Orleans, La., on Nov. 2, and was buried by the Actors' Fund.

George E. Hayden, the well-known costumer, who died at his home in Boston on Oct. 22, commenced business in Boston in 1870, in a small room in Essex Street, going thence to Montgomery Place, and later to Washington Street, opposite Essex, where his rooms were badly damaged by the fire which destroyed the Globe Theatre in 1873. With limited means, but with unlimited pluck, he secured larger rooms in Washington Street, and here began the successful development of the business which placed him in the front rank of the costumers of the country. He possessed an unusual natural aptitude for his work, combining with scrupulous attention to detail a conscientious observance of correctness in matters of design and construction of theatrical costumes. The remains were buried in Mount Hope Cemetery.

J. J. C. Scott died in this city on Nov. 4 of consumption. Born in Birmingham, England, in 1865, he came to America about fifteen years ago, and was here associated with the ill-fated Theatre of Arts and Letters. About four years ago he joined the business staff of The Bostonian, resigning in January last to go South in search of health. He returned to New York in September, and failed rapidly until the end. Mr. Scott was widely known and highly esteemed in the profession. He leaves a widow and one child. Funeral services were held at Mr. Scott's late residence in Harlem on Nov. 6.

Simon Deutch, at one time head of a New York firm of costumers, shot himself fatally at Boston, Mass., on Nov. 1. He had been despondent ever since the failure of his firm. He was forty-four years old, and leaves a widow and a son.

Godsone Olivieri, a widely known teacher of singing, died at Boston, Mass., on Nov. 1, of cancer. He was born at Ancone, Italy, in 1851, and had won international fame as an opera director, coach, and accompanist.

Francis Xavier died on Sept. 21 at Mayville, N. C., of apoplexy. He was born in Liverpool in 1830, and came to America as a teacher at Terre Haute, Ind., where his appearances in amateur performances led him to enter the profession. His last engagement was with Captain Paul. His wife, Hattie L. Forrest, survives him.

Abraham Nathanson, a chorus singer at the Thalia Theatre, died in this city of apoplexy on Nov. 2, aged thirty-eight years.

George F. Suck, a well-known musician, of Boston, Mass., died in that city on Oct. 20.

Adolph Stein, a chorus singer with the Damrosch Opera company, was struck by a train and instantly killed at Woodside, N. Y., on Nov. 4. Born at Leipzig in 1850, he came to America twelve years ago, and had sung ever since in German opera. He leaves a widow and five children.

Joseph E. Gordon died at Rochester, N. Y., on Oct. 31, aged thirty-six years. He had been connected with the theatrical profession for twenty years. His last engagement was with Arthur C. Sidman in A Summer Shower. Mr. Gordon had suffered from a complication of diseases, and during the past Summer had been confined to bed. He is survived by his widow (Minnie McKay) and two sons. His remains were interred in Mount Hope Cemetery.

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Tess of the D'Urbervilles

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John Jack,
George Trader,
Frank McCormack,

Mary Shaw,
Mary E. Barker,
Sydney Cowell,

Anna Vialaire,
Dorothy Chester,
Edith Wright.

BOSTON AND BROOKLYN FREE:

Boston Herald, Nov. 2.

The auditorium of the Tremont Theatre was surrounded by such a crowd of staid, in spite of the torrent, as is rarely seen on a first night. The play has been looked forward to for a year as the event of the season. Both play and acting made a remarkable impression. Of the play's moral tone, its lesson, its value in the reason, at this late hour there is not time to speak. The subject is too vast. As a vehicle for acting the ensemble is admirable. The smallest part is well acted. One approaches Mrs. Fiske's work with some hesitation in the fear that fresh from its influence one may say too much. Her rare temperament, her great capacity for emotion on the simplest, straightforward, untheatrical manner of expressing it are not surprises to those who know her work in the past. Her method is real. Her emotions speak in her eyes and her wonderful voice, which is the softest of mezzo music. Her expressions of love touch one with pain, near to which all deep love in woman lies. The last act was wonderful for the change in her voice. It was hard and metallic, and the timbre of her one cry "Madison!" when she realizes that she has been cheated with false news of Angel's death, sent a shudder down the hearer's spine. That this play has placed Mrs. Fiske at last where the big public may realize at last that the American stage can produce a player of talent and originality—creative as well as executive—a woman of force, magnetism and charm, cannot be denied. That she is perfect will not for a moment be claimed. She is more than that—she is wonderful and uncommon.

Boston Globe, Nov. 2.

Mrs. Fiske's impersonation of the title-role in the stage version of Hardy's Tess of the D'Urbervilles at the Tremont Theatre has been fully realized the expected as which lavish praises in other cities had awakened here. It is a performance of infinite pathos and tragic intensity. In its simulation of realism her Tess is almost unique among stage characters. It is absolute truth of theatrical observation. All conventional devices of the stage have been cast aside; only the most simple and direct methods are followed. Mrs. Fiske's triumph was complete. Hardly has an actress been paid the tribute of our breathless attention as was given her acting last evening by an audience uncommonly representative of the city's culture. Never was there more sincere evidence of appreciation. Mrs. Fiske's methods are the same as heretofore, but are much more effective in quiet intensity. There is no one like her on the American stage. In some respects her methods are similar to those of Duse. In a role of this character Mrs. Fiske is unquestionably great.

Boston Journal, Nov. 2.

At the end of the first act there were three hearty curtain calls; at the end of the second act the same; at the end of the first scene of the first act there was an uncontrolled tempest of enthusiasm, calling the curtain seven times. There are moments in Mrs. Fiske's unique and remarkable creation—most notably that of Tess' sick, faint, spent plea to Angel to have her, at the end of the second act and (though this is not a moment, but a magnificent sustained quarter hour) the entire scene of her humiliation before Alec, and her break into the insanity of broken nerves, after his murder, in which the nerve and sense of not the hearts of the spectators are wax to her moulding—when one breathes only as she breathes; when one is ready to admit her the equal of the lofty dramatic genius that make tradition. To miss the very, the immense, is great moments of her Tess, in which she lives indeed and indeed makes the spectator live, were for any thoughtful theatre goer a stupor bordering on crime. The work of her company is singularly good, interesting and convincing.

Brooklyn Times, Oct. 26.

Of Mrs. Fiske's performance of Tess, nothing but praise can be written. It is a character entirely within her great abilities and yet quite worthy of them. Indeed, it is hardly too much to say that her conception of the unfortunate country girl is even more vivid and consistent than Thomas Hardy's, and in this respect it is a revelation. Her acting last night was accurate in detail, perfect in technique.

SECOND WEEK AT TREMONT THEATRE, BOSTON.

CHARLES E. POWER, Manager.

Phenomenal Success of JOSEPH ARTHUR'S BLUE JEANS.

"Blue Jeans" played to the largest audience that was ever packed between the walls of the Bowdoin Square Theatre. Hundreds were turned away before 8 o'clock."

"The splendid production of 'Blue Jeans' reflects great credit upon the management."—BOSTON GLOBE, Oct. 12, '97.

A RECORD BREAKER.

Number of Paid Admissions week Oct. 11, 1897, at
Bowdoin Square Theatre, Boston, Mass.

Monday, Oct. 11,	1,983
Tuesday, 12,	1,747
Wed. (mat.), 13,	805
Wed. night, 13,	1,341
Thursday, 14,	1,322
Friday, 15,	1,536
Sat. (mat.), 16,	1,148
Sat. night, 16,	2,034
Total,	12,361

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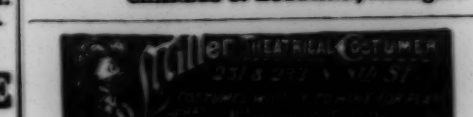
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Owing to the death of **CARRIE TURNER**, whose tour I was to have directed this season in the new play written for her by **CLYDE FITCH**, entitled **A MARRIAGE GAME**, I am

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THE ACTORS' FUND.

Board Meeting—Effect of the New City Charter—Benefits and Life Members.

The regular monthly meeting of the Board of Trustees of the Actors' Fund was held last Thursday, in the Actors' Fund rooms.

The treasurer's, secretary's and auditor's reports for the month of October were read and approved. The Executive Committee asked for power to extend the charity limit in various cases of incurable and permanently ill professionals. Though the reports showed that some of these unfortunates had reached five, six or even ten of these regular \$250 donations or reliefs it was unanimously voted that the Executive Committee should have power to still further give the aid that they deemed necessary.

Routine work of committees was duly reported, the most important matters coming through Daniel Frohman, chairman of the Benefit Committee, who reported excellent progress in the work for the big benefit of the Fund, to take place at the Knickerbocker Theatre in this city on Dec. 3. A proposed benefit was reported as under way in Chicago, the date of which would probably be Dec. 2, at the Columbia Theatre. Advice was received showing that the representative of Al Hayman, together with William A. Brady (who are both trustees of the Fund) as well as Harry G. Sommers, Chicago corresponding secretary of the Fund, would co-operate to make this Columbia Theatre benefit a success.

A benefit in Boston at the Boston Theatre on the same date was mooted, and as President Aldrich was going to Boston within a few days, Mr. Frohman asked whether he could not personally bring about this much desired result. Mr. Aldrich volunteered to start the matter and hoped to succeed, for no benefit for the Fund has been given in Boston for five years, although Mr. Tompkins was always ready to generously donate his theatre, with its attaches, for the purpose. So it is to be hoped that Dec. 2 will be the date of a successful Boston benefit. John Albhang, who had written to the president about one day being selected for Fund benefits all over the country, was communicated with to the end that if possible he in conjunction with other Baltimore managers would give a benefit in the latter city on Dec. 2.

The urgent need for this benefit work was pointed out from the fact that a careful perusal of the Charter of Greater New York makes it extremely doubtful what portion, if any, of the theatrical license moneys will come to the Fund as has been the custom for a number of years, and which has been one of the main factors in enabling the Fund to do its constantly increasing charity work. With the idea of increasing this year's revenue, the president had sent over one hundred and fifty personal letters to prosperous members of the profession with the hope of obtaining numerous additions to the life membership at \$50 each. On motion his circular letter was read:

DEAR —: On behalf of the Actors' Fund, I am constrained to communicate in this manner with every prosperous star, actor, author and manager engaged in theatrical affairs, that their attention may be called to the work of this institution, which has grown to such proportions that it is safe to say at the present time the Actors' Fund provides for the truly indigent sick and buries the destitute dead of our profession in all portions of this great country.

Nearly fifty cases of incurable and absolutely helpless people of our guild have become charges on the Actors' Fund for life, involving an expense of about \$1000 per month. There is also much other charity work done by the Actors' Fund, requiring constant care and heavy expense, which cannot be specifically told you here, that I beg of you to read our last annual report, a copy of which I mail with this, and gather the facts for yourself, whereon I feel sure you will be convinced that the Actors' Fund is by far the grandest, broadest charity that has existed in or been fostered by the theatrical profession. Looking over the list of life members, I raise nearly one hundred names of prominent people like yourself who have not yet joined, so I am bold to ask you if you can, consistently with your ideas and conditions, join the Actors' Fund as a life member by the payment of \$50 at the present time. By so doing you would greatly aid this charity, not by your money so much as by the fact that the Board of Trustees who are guiding its affairs, may have your practical sympathy and also know that they have enlisted the earnest interest of all who have the welfare of the theatrical profession of America at heart.

Truly yours, LOUIS ALDRICH, President.

Communications received in reply to this letter were ordered on file, several of which are appended. The first, from Mrs. Agnes Ethel (Roderbusch), contained a most generous donation to be given hereafter annually to the Actors' Fund, and read:

BUNGALOW, HUNTER, N. Y., Nov. 4, 1897.

MY DEAR MR. ALDRICH: Please find my cheque for \$50 inclosed for a life membership. I shall be glad to pledge myself to pay the Fund \$50 a year hereafter, at such dates as the Fund may desire. Your letter makes me desire to aid this great charity more in the future than I have in the past.

I know how over-generous the members of my late profession are to aid charities without considering either creed or country, and I feel sure that if those who are blessed with the power to give would remember this fact the Actors' Fund would never lack the money to aid the unfortunate.

Please let me know the dates and the sums, if in one or two cheques, which you would prefer for my yearly subscription of \$50 to be paid. Thanking you again for your letter, I remain yours in sincerity and sympathy. AGNES ETHEL.

Other communications were as follows:

FIFTH AVENUE HOTEL, NEW YORK, Oct. 25, 1897.

MY DEAR MR. ALDRICH: I thought I was a life member or I would have attended to it before. I inclose my check for \$50 as you request. Faithfully yours, JOSEPH JEFFERSON.

301 WEST SEVENTY-EIGHTH STREET, NEW YORK, Oct. 26, 1897.

MY DEAR ALDRICH: I am glad to receive your letter and to become a life member of the Actors' Fund. You certainly have my warmest sympathy in the work which you have taken up with such efficient interest and enthusiasm. Sincerely yours, BRONSON HOWARD.

NEW YORK, Oct. 25, 1897.

DEAR MR. ALDRICH: Inclosed please find check for \$50 to make both of us life members of the Actors' Fund. We find it a pleasure to be connected with such a grand institution. Wishing you success, we remain, WALTER AND FIELDS.

We publish herewith the list of life members, whether living or deceased, at the beginning of the present fiscal year and the additional ten life members who have joined in response to this year's appeal.

Henry E. Abbey, Louis Aldrich, Joseph Arthur, Lawrence Barrett, George A. Beane, David Bidwell, Edwin Booth, Andrew Boyd, Theodore Bromley, Joseph Brooks, Kate Byron, James L. Carhart, Kate Claxton, Estelle Clayton, Lotta M. Crabtree, William H. Crane, Samuel Culville, Mrs. Samuel Coville, Benoit C. Coquelin, Will J. Davis, Henry Darian, John Drew, Juliet Durrant, J. E. Emmet, J. Gordon Emmens, Isabelle Evensen, Harrison Grey Fiske, Israel Fleishman, William J. Florence, John A. Forepaugh, T. Henry French, Charles Frohman, Daniel Frohman, Robert Fuldorf, William Gillette, William J. Gilmore, Maurice Grau, Martin W. Hanley, Edward Harrigan, A. F. Hartz, Edward J. Hansen, Carl A. Hawtin, Frances Hawtin, Al. Hayman, Frank E. Henderson, James A. Herne, Etta Henderson, William Henderson, Alexander Herrmann, William F. Hovey, Richard M. Hooley, De Wolf Hopper, Charles H. Hoyt, Henry Irving, Frank R. Jackson,

H. R. Jacobs, Henry A. Jones, Gyori Juliska, Thomas W. Keene, B. F. Keith, Gertrude Kellogg, Kathryn Kidder, Jennie Kimball, Edwin Knowles, Lillian Langtry, Rosa M. Leland, Rose Levere, Marshall H. Mallory, Harry Mann, Robert B. Mantell, Charles Moyer, J. H. McVicker, Henry C. Miner, Maggie Mitchell, John Molter, William H. Morton, Theodore Moss, Albert M. Palmer, Charles F. Palmer, Antonio Pastor, Sig. Perugini, Annie Pixley, Cora Urquhart Potter, William W. Randall, Roland Reed, Ethen Isaac B. Rich, Augustus Richards, J. Wesley Rosenquest, Frank W. Sanger, Cordelia B. Sanford, Agnes Booth Schoeffel, L. N. Scott, William E. Sinn, Edward H. Sothorn, Edmund C. Stanton, A. A. Stewart, Collin Sturtevant, Charles W. Thomas, Eugene Tompkins, Charles H. Thompson, Denman Thompson, Francis Wilson, Sidney Wolcott, and N. S. Wood.

NEW LIFE MEMBERS: J. J. Armstrong, Henry E. Dixey, Agnes Ethel, Minnie Madden Fiske, Lewis M. Fields, Bronson Howard, Joseph Jefferson, Jacob Litt, J. H. Ryley, and Joseph M. Weber.

Next week we shall publish, if possible, a full list of the regular members whose dues are paid for the present fiscal year, which ends July 1, 1898. The Membership Committee has reported that three hundred and fifty-seven members have paid annual dues for the year. It is to be hoped that before a list of members in good standing is made public the number shall have reached five hundred or more.

THE CHINESE STAGE.

John Chinaman, with all his Oriental peculiarities, has come into the theatrical field, and the probabilities are that he has come to stay until all the dramatic possibilities of his character are exhausted. This will be a long time hence. The First Born and The Cat and the Cherub are in all likelihood only heralds of many Chinese plays to come, and therefore a little exploitation, from the dramatic standpoint, of Celestial characteristics is timely just now.

George Osbourne, who has won much praise for his portrayal of the dignified doctor in The First Born, has delved deep in Chinese lore. He chatted entertainingly on Mongolian traits with a Minnan man the other day.

"When we were preparing for the production of The First Born in San Francisco," said Mr. Osbourne, "all of the company made a close study of the Chinese on their native heath, or rather as near to it as we can get in this country, the Chinatown of San Francisco. Day after day we penetrated deep, in parties or alone, into the mysteries of this odd and interesting locality. There was not a day or night which didn't find some of the crowd prowling about the quaint and narrow streets where John Chinaman is at home. Here we picked up all of the costumes and properties for The First Born. None of these things in the play are fictitious. All were purchased in queer Chinese shops to which, for the most part, they had been imported from China.

"We studied our characters from Chinatown types, too. I used to frequently call to see an old fellow from whom I copied my character. The Chinese doctors are men of learning, and he was one of them, or at least pretended to be, with a vengeance. He had a mysterious manner, and was constantly brewing strong herbs. He practiced medicine as it might have been practiced a thousand years ago in Europe, and prescribed such things as powdered tiger's tooth and deer's horn tonic, and other weird but potent nostrums, which he, and no other doctor, you may be sure, had in stock at exorbitant prices. The most valued treasure of one Chinaman I know is a leaf picked from a certain tea bush. He keeps this leaf in a little casket and guards it with the utmost care. When he feels out of sorts he takes the leaf out of the casket, and very carefully and with ceremony prepares water to be impregnated with its medicinal virtues. Then he dips the leaf into this water, which he drinks, and recovers at once, or thinks he does, which usually amounts to the same thing.

"San Francisco's Chinatown supports five or six theatres devoted to the Chinese drama, and we spent some of our time in them, although we didn't sit out any of their historical plays. We hardly had time for that, seeing that it requires about thirty years to present some of the more ambitious efforts of the native playwrights. A play whose performance extends over a period of ten or twenty years is a comparatively short one. These are dramas dealing with thrilling historical events of ancient China, and are performed just as they were written a thousand or perhaps two thousand years ago. There are, however, some comparatively fresh ones, dating not further back than five hundred years, and some are even more up-to-date. These are usually lugubrious tragedies, which are played out by many succeeding companies.

"But the Chinese have their comedies, too, and farces, which can be performed in one evening. Several Chinese playwrights who devote themselves to the writing of these short pieces wax fat and prosperous in Chinatown. When we were playing The First Born in San Francisco more than one of these literati came to our dressing rooms with manuscripts or plots of great plays they had in their heads. These were very primitive, like everything pertaining to the Chinese theatre except, perhaps, the actors themselves. These latter are very sophisticated fellows—very pronounced men of the world from the Chinese standpoint. In China they are not recognized socially at all, and are more or less isolated, but they, nevertheless, live lives of ease and splendor. Their private quarters are at the theatre; you should visit them if you want to get an idea of Oriental luxury. A gentleman in the most gorgeous Chinese robes will receive you in a courtly and gracious manner if he thinks you are a friend. He will invite you to smoke a pipe with him and to partake of rich but mysterious viands. You may see a richly costumed Chinese woman, or several of them, and he will refer to them carelessly with a wave of the hand as 'my wife.' He uses this term in deference to Western prejudices; these women are really members of his harem. He can afford to support this establishment because if he is a favorite he is very well paid, even from our point of view.

"There are no women on the Chinese stage, and the actors who command the largest incomes and the greatest popularity are the female impersonators. They are usually handsome fellows, with delicate features, and the femininity of their appearance is further enhanced by very careful make-up. The Chinese have little scenery, but in costume and make-up they are weirdly elaborate. An army of dressers and attendants swarm behind the scenes to assist the actors. Some of these may be women, but I only know of one occasion upon which Chinese women have appeared upon the stage in San Francisco. These were two sisters; they played in a Chinese romance or love play, and never in my life have I seen more delicacy and finesse and charm in women on the stage than those Chinese girls displayed. They would have surely won general recognition in San Francisco if the highlanders had not prevented their re-appearance after one or two performances. They were forced to return to their home in Los Angeles, because the highlanders looked with unfavorable eyes upon the innovation of women of their country appearing on the stage.

"These highlanders rule with despotic sway in Chinatown. If gentle measures prove inade-

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quate to accomplish their ends they do not hesitate to resort to violence and even murder. I have no doubt that in the dark environs of San Francisco's Chinatown, with its swarming population of 70,000—a city in itself—many a foul deed has been committed which never has been heard of beyond the boundaries of the district. It is undoubtedly true, moreover, that slavery, particularly of women, exists in the depths of Chinatown.

"They are a strange people, these Chinese, and Americans have good reason to view with disfavor their immigration to this country, and yet I believe that representatives of their race were here before we were. It is the theory of those who have given the most study to the subject that the American Indians are nothing more or less than transplanted Chinese. The story runs that there was a time when there was much less water than at present separating the northern confines of this Continent and Asia, and that bands of roving Chinese traveled partly by canoe, but mostly by foot, across the fastnesses of the North southward into the interior of North America. The differences between the Chinese and Indians are only such that would be brought about through many ages by the dissimilarities in climate and environment. And observation has shown me that there are many resemblances between the two peoples. I am told, indeed, that in a certain part of China where the country is wild and the inhabitants live chiefly by the chase their similarity to our American Indians is remarkable."

ON THE RIALTO.

BROADWAY is not a quiet thoroughfare even in the dark watches of the night, but it is altogether unlikely that the Tower of Babel in rush hours put up any such broad-gauge pandemonium as that which circulated along the Rialto on Election Day. It began early, and when matinee time came the din had attained to the almost intolerable boisterousness of a boiler factory or a church fair. Hurrying thousands were fighting for space upon the sidewalks, cabbies and truckmen were quarreling and blaspheming in the highway, cable cars were jangling and scraping up or down, and relentless newsboys were paralyzing the welkin with shouts of "extra" about alleged election returns.

Then, too, it was a slippery, sloppy sort of a day with a misty, musty atmosphere, and those low-hanging clouds that always seem to echo back the noise of earth with threefold emphasis. But in the midst of all this wild and awful row there was one man who heeded it not. Leaning carelessly against a pillar in front of Wallack's stood Manager Charles Burnham, utterly oblivious to the fact that people were pausing in wonder to contemplate his strange calm, and seemingly disregarding the crowds pouring into the theatre to see A Lady of Quality.

And the play was the thing that brought about Manager Burnham's abstraction. The night before had seen the first glimpse of Julia Arthur as a star, and there were papers. Under an arm the manager held a wad of evening newspapers, and these he opened gingerly one by one as he inspected the vagaries of the great critics. The clamor and the bustle never moved the manager. Folk gazed upon him and marveled, newsboys peered into his face and howled at him, and the whole horrible hurrah banged away all about him, yet he was oblivious. So was Manager Burnham, perhaps, the one tranquil figure in Broadway's Election Day babble.

W. H. Gauss, in the Detroit Free Press, recalls an amusing mishap during a performance of The Last Days of Pompeii by a stock company in Louisville in the early sixties. The manager determined to give the play a "grand scenic production." Scenic productions then were not such extensive affairs as they are at the present time. In fact, the largest item of expense was the Roman candles which were to represent the eruption of fire and smoke from the volcano. So impressed was the manager with the importance of having the candles fired off with proper skill that he informed his property-man that he would himself attend to this division of the effects.

Procuring a soap box, a lighted candle, and the fireworks he seated himself on the opening night behind a set rock, and at the proper moment began to work the "most thrilling eruption ever seen on any stage." So taken-up was he with firing his candles that he failed to notice that the set rock behind which he supposed himself to be, had fallen down, and that he was in full view of the audience. At each candle he set off there was a terrific round of applause, and when the curtain fell the manager rose to his feet and, still unconscious of the true state of affairs, walked over to the property-man.

"There, my boy," he remarked, "that's the way to set off Roman candles. Did you notice the hands I got? It's a good thing I worked that effect myself."

The property-man said nothing, but led the manager to the wings and pointed to the set rock flat on its face.

"Do you mean to say," gasped the manager, "that that blamed rock was down all of the time?"

"I do, sir," replied the property-man, with ill-concealed satisfaction.

GOSSIP.

Fayette Hawley will use her own name, Fayette Barney, in future. She contemplates a starring tour through the East.

John H. Ward, the lawyer, who became famous a year ago as an especially ardent admirer of Madame Emma Calvé, died at New Haven, Conn., on Oct. 31. After threatening to kill the prima donna if she persisted in ignoring him, Ward was arrested in this city, but was released upon Madame Calvé's request and sent home.

Charles W. Lane is at Fond du Lac, Wis., slowly recovering from an attack of appendicitis. He hopes soon to be able to resume his work.

Nancy Gibson has received many social attentions during her tour through Missouri. She is a cousin of Governor Stephens of that State.

Manager E. Wellington, of the Hogan's Alley company, has recovered from his attack of pneumonia and rejoined the company.

Soma and his band entertained a large audience at the Broadway Theatre on Oct. 31. The soloists were Bertha Waltzinger and Gwilym Miles.

The National Society of New England Women will give a dramatic and historical entertainment at the Metropolitan Opera House on Nov. 30.

The members of the Banda Rosa struck again last Saturday, and declined to play at the Metropolitan Opera House. The audience was dismissed, Carl and Theodor Rosenfeld refusing to again increase the pay of the band.

New contracts were made last week between the Rosenfeld Brothers and the Banda Rosa, by which the musicians got \$2.00 a day and their leader \$16. This agreement is to continue for four weeks, at the end of which the tour will be prolonged if business proves good.

The first public concert of the Manuscript Society for this season will occur on Dec. 15, when the following compositions will be given under the direction of Anton Seidl: A symphony, by Henry K. Hadley, of Garden City, L. I.; overtures, by E. B. Kroeger, of St. Louis, and Platon Brunoff, of New York; an aria for soprano, with full orchestra, by A. M. Peaslee, of Pittsburgh, and a rhapsodie, by Ernest Lent, of Washington.

Nella Bergen will soon retire from the cast of El Capitan to assume a leading role in Soma's new opera, The Bride Elect.

During the fight on the burning bridge in Cumberland '61, at the Fourteenth Street Theatre last Tuesday evening, E. L. Davenport put in some over-energetic realism and threw Charles Craig off the bridge. Mr. Craig was badly bruised.

Guglielmo Ricci, the violinist, gave a musicale at his studio in this city last Wednesday evening.

Rosalind Richmond, granddaughter of Dean Richmond, has composed a set of waltzes entitled "A Lady of Quality," which are being played at Wallack's.

The Working Girls' Club presented two little plays last Wednesday evening at Hardman Hall.

George B. Williams, giving Shakespearean recitals, under direction of Albert E. Davies, has toured the Maritime Provinces with marked success and is now playing Maine, New Hampshire, and New York State. A Southern trip may follow.

Two Merry Tramps, a new musical farce-comedy by Jack J. Kett, author of Too Much Smith, was first produced at Columbia, S. C., on Oct. 30, by the Woodward-Warren company. Mr. Woodward and Mr. Kett played the title roles.

Richard Lambert will manage Will F. McNulty in The Toll-keeper's Daughter, From Over the Sea, The Dead Witness, Under a False Name, The Three Degrees of Crime, Another Man's Name, and The Island King. The company is rehearsing at Lewisburg, Pa. Tour begins at Mount Carmel, Pa., on Nov. 15.

Poli's new theatre in Waterbury, Conn., to be opened Dec. 16 by Francis Wilson, will be one of the handsomest theatres in the State. The most elaborate productions can be staged, and the dressing rooms are large, airy and neatly furnished. Manager Ed Goodwin says that the time is filling fast.

Sanford Dodge and his company will present Damon and Pythias this week at Hillsboro, N. D., under the auspices of Hillsboro Lodge, No. 30, K. of P.

Dr. R. A. Kennedy will succeed Dr. A. F. Baldinger as physician of the Theatrical Mechanics' Association, at Cleveland.

Manager Frank M. Drew, of the Star Theatre, Cleveland, entertained his father, Frank N. Drew, at the Drew homestead last week.

Hands Across the Sea will open on Nov. 20 at Stamford, Conn., with Harry Leon as business manager. W. S. Meeves will go in advance, and an excellent company has been engaged.

Emile La Croix has scored a strong hit as the Spanish villain in The Last Stroke.

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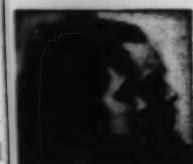


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Theatrical "Trust" Supplement No. 1



THE NEW YORK



DRAMATIC MIRROR

1432 BROADWAY.

NEW YORK: SATURDAY, NOVEMBER 13, 1897.

PRICE, THREE CENTS.

THE STORY OF THE "TRUST"

THE BEGINNING AND GROWTH OF THE SO-CALLED SYNDICATE.

The Suspicion-Lulling Pretences of the Promoters of the Scheme at the Outset, and the Complacent Views of Persons Interested who Did Not Realize its True Character—The First Abortive Efforts to Oppose—Newspaper Opinions.

During the season of 1895-96 there appeared in the newspapers fugitive paragraphs to the effect that some sort of a combination or Trust was being formed by Al Heymann, Marc Claw, Abraham L. Erlanger, Samuel Nirdlinger, and J. F. Zimmermann, having for its object the control of first class theatres and the bookings of the principal attractions.

It was given out at Cleveland on Feb. 22, 1896, that by this arrangement houses in the combination were to be guaranteed thirty weeks of first-class attractions during each season; that the arrangement was to begin in August, 1896, and to continue for two years; and that the New York agents of the combination were Claw and Erlanger, and Al Heymann, who were to do the booking for the circuit. Twenty-seven theatres were named at that time as composing the circuit.

On Feb. 30 of that year the New York Sun published an interview with Charles Frohman, in which he was quoted as saying:

There is no "combine." Each manager represented controls his theatres just the same as heretofore; nor is there any intention of freezing out any good attraction. These are the true and honest facts, stripped of all sensationalism.

On the same date the New York Journal announced that a meeting had been held the previous day at A. M. Palmer's office, at which there were present, or represented, Abbey, Schoeffel and Grau, W. J. Gilmore, J. H. Ford, W. H. Rapley, C. L. Davis, Harry Hamlin, C. J. Whitney, Henry Greenwall, and others. Charles Spalding, of St. Louis, telegraphed that he was unable to be present. The Journal said:

The managers informally discussed the subject. They called the Heymann combination a Trust, and some of them were in favor of asking the courts to dissolve it under the Anti Trust law. The majority of opinion was opposed to legal proceedings and in favor of fighting the combination with its own weapons. It was stated that the four large firms in the Heymann combination had forced the weaker managers into an agreement to pay 35% per cent. of their profits as the price for being taken into the Trust. This arrangement was received with incredulity. The managers could not understand why the weaker managers should pay one-third of their profits into the combination treasury, after they had allowed the members of the Trust to make their legitimate percentage when playing their attractions. It was explained that the Trust intended to establish a booking agency in this city, and that 35% per cent. would be exacted under guise of a charge for booking attractions for the small fry theatres. The statement was also made that the Trust had threatened to debar managers who refused to pay over a third of their profits from playing first-class attractions.

For various reasons this protective movement came to naught. The failure of Abbey, Schoeffel and Grau and the death of the head of that firm and the withdrawal of A. M. Palmer from active management of theatres led Messrs. Ford, Rapley, Davis, Whitney, and Spalding to enter their theatres in the Syndicate circuit, believing it impossible otherwise to procure a line of suitable attractions. Circumstances combined to thwart the purpose those in opposition had in view.

On Feb. 23 the St. Louis Star Sayings said:

The Syndicate is the strongest ever formed in theatrical circles in the United States, and its advent is viewed with a great deal of curiosity and some fear by theatrical managers in various parts of the country. Theatregoers will benefit by the rivalry that must inevitably ensue in this city.

The St. Louis Chronicle, on Feb. 26, discussing the prospects in that city under the new regime, quoted Will J. Davis, Heymann's assistant, as saying:

In St. Louis, as in other cities, it will be the old story of the survival of the fittest, which is repeated wherever a new, modern theatre is erected. I do not wish to draw any invidious distinctions or predict the loss of prestige by the two leading theatres now open in St. Louis; but it stands to reason that all three cannot remain in the first class when the Century is opened. There are thirty-two weeks in the season. Multiply that by the number of foremost theatres here and you have ninety-six, or the num-

ber of first class attractions which would be required to make three houses thoroughly first class. There are not fifty first-class metropolitan attractions in the whole country at any one time. Therefore it must become evident that one house, or two most likely, will be forced to present inferior performances.

On Feb. 26 the New York Journal said:

These firms with their tributaries practically control all the theatres of the United States in which first-class attractions are played. They have formed what is practically a Trust, their idea being to shut out of the traveling field all managers who do not come to their terms. It is possible that they themselves may wish to become proprietors of every traveling company in America. Mr. Heymann always does things on a large scale. He loves power and wants to control everything in sight. Therefore he has organized the Syndicate that has caused all the trouble. Heymann conceived the idea, and he was the chief promoter of the scheme, and his partners in the scheme look to him to make it a success.

In the Herald, on the same date, a prominent manager when interviewed said:

The result of this business must necessarily be competition for attractions, and as a result the rival houses will try to outbid each other in terms. The Heymann Syndicate is not strong enough to dictate terms for the only city in which it has anything like a monopoly is Philadelphia. Of course, by having the chain of theatres in his control Mr. Heymann is enabled to book an attraction for an entire season, and so save the manager a lot of trouble. But at the same time if the manager would rather play at a rival house in any particular city, the only sword that Mr. Heymann can hold over his head is a threat to keep him out of Philadelphia, and that doesn't mean much.

In the same article a man prominent in the Syndicate said:

All we want to do is to centralize the bookings, and so save ourselves and other managers a great deal of trouble. We wish to injure no one.

The discussion continued, and the Herald on Feb. 29 presented the views of several theatre managers. One connected with the Trust expressed himself thus:

There is no incorporation with a capital; it is a mutual agreement for the facilitating and systematizing of bookings. The bookings will be done at one and the same time early in the season at the central office in the Empire Theatre Building, in New York city, and each manager will then be able to do the booking for forty-four weeks in fifteen minutes. I do not know what the Syndicate intends doing, but it seems to me it would be foolish for any big theatre to go into the deal. The Syndicate will have all the say, and the little managers will have to submit to their terms whether they are just or not.

John Havlin, of Cincinnati, whose Grand Opera House is now booked by the Trust, said:

Under no circumstances shall my theatres go into any scheme with the Heymann syndicate. We shall conduct our houses independently and we will book our own attractions, and handle them to suit our selves. I do not know what the Syndicate intends doing, but it seems to me it would be foolish for any big theatre to go into the deal. The Syndicate will have all the say, and the little managers will have to submit to their terms whether they are just or not.

Mr. Heymann was reported as saying:

The main reason for the combination is to secure better terms for attractions, which it could do because long bookings could be made for them.

On March 7 THE MIRROR published several columns of interviews with prominent managers on this subject. Mr. Heymann furnished THE MIRROR with a signed statement purporting to explain the combination and its modus operandi. Among other things he said:

There is no Syndicate or Trust. We are owners or lessees or are interested in theatrical property of great value and have made an alliance to protect our vast interests and improve the bookings of our theatres. We purpose playing all our own attractions in our own theatres, and in addition will endeavor to secure for our theatres every important star and attraction. We have no monopoly in any city in which we are doing business. I am surprised at the sensational articles that have been printed. Our acquiring the best theatres in St. Louis, Pittsburgh, Cleveland, Washington, and Baltimore, in addition to the houses managed by us for years has started opposition managers in those cities with whom our attractions formerly played to talk Trusts, monopoly and such nonsense. These managers will lose our attractions, but there is no law to prevent their getting others. Our advent in their respective cities should be hailed with delight, as our competition will be a healthy one, and will prove beneficial to the public and the attractions.

When asked how it would affect the terms of companies, Mr. Heymann answered:

I do not see why they should be influenced, except by the old inexorable law of supply and demand, which always has and always will be the governing factor in business. You may depend upon it attractions can only be secured on satisfactory terms.

Augustus Pitou said to a MIRROR reporter:

I do not believe we shall have trouble over terms. Those managers are too level-headed to attempt anything like dictating. They would sink with their own weight.

Joseph Brooks, who is now closely identified with the Syndicate, said:

I do not see in the combine referred to any serious menace to first-class attractions. No number of men—no matter how wealthy—have means enough to form a Theatrical Trust aggressive in policy and general in scope. Suppose a Trust controlled the best theatres in Boston, and for some reason tried to shut out Mr. Crane. What would be the result? Why, I should simply go to a second class house and raise the prices, and thus bring another first-class house into the field. I do not believe in Trusts

for that reason. You cannot control the best attractions, because there are so few of them and so many theatres.

Samuel Nirdlinger was interviewed in Philadelphia. He said:

We do not know anything regarding a Syndicate or Trust, but you can rest assured that Nixon and Zimmermann's chain of ten theatres, that we are looking after, will have their interests well looked after in the booking arrangements.

Manager Gilmore, of Philadelphia, expressed these views:

I am afraid it will not last very long, and am indifferent as to what course its managers may pursue, as there will be good attractions, as usual, for my theatres next season.

The combination continued to stretch out its arms during the next few months, and theatre after theatre, under the growing belief of managers that the Syndicate not only purposed but eventually would succeed in monopolizing all the desirable attractions, fell into line.

During the middle of last season it became apparent to a number of leading stars and managers of attractions that the Syndicate's aim was to reduce their terms. Much discontent was expressed secretly, and, finally, on Feb. 11 of the present year, it was announced that a number of stars were in open rebellion against the so-called Trust.

The story had it that Nat C. Goodwin was organizing an alliance of attractions for protective purposes, and that he had found encouragement in Francis Wilson, Sol Smith Russell, Stuart Robson, Fanny Davenport, Frank Daniels, the Whitney Opera company, and others.

The Chicago Chronicle said on Feb. 13 that "the actors' chief reason against the Syndicate is that former percentages and the profits have been cut down and are likely to be diminished. This is according to one of the leading actors, and that the new combine intended to give the Syndicate the cold shoulder and play next season in independent houses only. There may be no actual incorporation of the malcontents at present, but undoubtedly a powerful foe to the Syndicate has made its appearance."

Mr. Goodwin's lawyers drew up an agreement which the attractions were to sign. Everything looked propitious and favorable to the success of this attempt at self-protection, when the whole thing was knocked in the head by the announcement that Mr. Goodwin had made an arrangement with the Syndicate whereby he was to play in their theatres the following season. The remaining attractions, disheartened by what they termed Mr. Goodwin's desertion, abandoned further effort for the time being. Mr. Goodwin now says he did not prove false to his colleagues, and he avers that they were perfidious to him, and that, left alone, he was unable to carry out his plan. Of the several stars and managers connected with that movement, Francis Wilson is the only one who remains in the position he occupied at that time.

THE MIRROR, commenting on this movement before its failure, said:

It is the outcome of the conviction on the part of those concerned that the Syndicate designs to squeeze attractions outside of those it controls on terms, because of various objections to place themselves at the mercy of this encroaching institution.

There is no doubt that the stars and combinations of the country hold the key to the situation if they choose to get together. It is not theatres that are difficult to procure. It is successful attractions to place in the theatres. No Syndicate can create enough attractions of a paying kind to meet the requirements of the American public, or even to fill the theatres they are swallowing up. There is the case in a nutshell.

On March 11 Francis Wilson announced that all contracts made for this season through the Trust had been canceled, and that he would play an independent route, or, if necessary, retire from the stage.

In the Herald of March 12 Al Heymann said that Mr. Wilson had not taken his business out of the Syndicate's hands. "We have refused to do his business for him; that is the truth of it," was Mr. Heymann's assertion.

He alleged as a reason for this action that Mr. Wilson had held time in two Washington theatres without the Syndicate's knowledge, and he considered this action double dealing.

"We informed him," added Heymann, "that we would cancel every booking we had made in our theatres that had not been closed by actual contract."

Heymann quoted a letter to Mr. Wilson's manager in which he said with a humor all unconscious:

One of the reasons we formed this circuit was to protect local managers from just such juggling of time as you are attempting.

He further said that "Mr. Wilson was a shining mark, and we determined to make an example of him for the benefit of lesser offenders."

There the Syndicate showed its claw. The time was ripe to make an example of Mr. Wilson, who is a man of character, and who was unlikely to permit the Syndicate to dictate to him in any circumstances. The moral effect of this upon the wavering attractions was deemed to be desirable at that time, and it was probably intended to crush out the seeds of rebellion. Mr. Wilson, through his manager, said:

Our difficulty with the Syndicate is precisely the result I predicted last Summer would be one of the advantages of aiding and abetting such a combine. Disagreement over one or two deals would lead to the arbitrary canceling of the whole season's tour if entrusted to their hands. They denied with wounded feelings that they would ever be so base as to abuse their power. They were most plausible then. They had ostensibly combined for two most worthy purposes—to protect the strong attractions from playing in opposition to each other, and to restore to a position of profit many theatres throughout the country that had been losing money. I feel sure I am correct when I make the assertion that more than two-thirds of the managers, traveling and resident, are bitterly opposed to the organization, and the policy of this combination of speculators, pure and simple, yet such has been its growth and its arrogance that fear and self-protection from its arbitrary power have prompted them to submit to its dictation temporarily at least.

It was just after Mr. Wilson's controversy became known that Mr. Goodwin said to the Herald:

The Syndicate can't injure the profession. The attractions worth it will get as much under the Syndicate as they could otherwise. I know I will, and if I don't, after I get in the Syndicate next year I will quit. There are only fourteen attractions that play the full season, and every one will get their figures. If they don't, they can play in a town hall, the people will follow them. Francis Wilson is right in the stand he has taken.

Fanny Davenport briefly gave her views at that time to the Herald in these words:

I do not sympathize with monopolists. I believe that live and let live is a golden rule. I cannot see at present how the Syndicate can benefit artists and stars.

Richard Mansfield's manager, Mr. Warner, at the same time told the Herald:

There is only one thing to be feared. That is, that the Syndicate ultimately will control most of the theatres, and will become like most other monopolies, thus making the expenses of combinations greater and the profits less.

A day or two later Mr. Goodwin telegraphed the Herald that its correspondent had misunderstood him in commending Mr. Wilson's course. He claimed that he knew nothing about Mr. Wilson and the Syndicate. The Herald's correspondent affirmed, however, that he had quoted Mr. Goodwin's statement to him exactly in every particular.

On March 23 Joseph Jefferson, who was then in New Orleans, gave his views about the Syndicate combination to the Herald in a signed dispatch from New Orleans. He said:

It is advanced that the combination gives great power to managers, and will enable them to crowd some of the companies off the entire list of houses by refusing their terms, and thus assuming the nature of a Trust. The first that I heard of a Theatrical Syndicate was the receipt of a letter from one of its leading managers desiring me to play at one of its theatres. At the same time I got a communication from one of the anti-Syndicate managers trusting that I would not join the new combine, which he deprecated as an unfair movement, and asking me not to desert his house. I declined the offer of the Syndicate manager and acted with my old one. Another old manager from one of the anti-Syndicate theatres wrote me in the same strain, and asked my advice as to how he should act to protect himself against the "octopus who was gradually coiling himself around the old legitimate managers."

I was about to reply and encourage him to meet the matter boldly, and that I would stand by him, when to my surprise I found that both of the old managers had joined the "octopus."

I don't blame them for this, as I have no doubt that they combined with the new departure to save themselves, but this certainly seems to me to be the attitude of a Trust. I am conservative and old-fashioned enough to believe that the Syndicate will likely have it in its power to dictate both terms and theatres to the attractions, and so I do not approve of it.

The Journal, of this city, on the same date contained an editorial which said:

The Theatrical Trust will sooner or later receive the attention that it deserves. It is at present useless to cry out against the speculative tendency of theatrical managers, for they are one and all following in the wake of other industries and making combinations that will crush out the small managers. It is true they claim that these combinations are beneficial, inasmuch as they virtually shut out inferior plays. But this argument is of no sort of value unless we know what the Syndicate calls an inferior play. As a general rule, an inferior play is one that does not make the most money, and it is a notorious fact that some of the worst plays that have been written have made the most money when they had a Syndicate behind them.

The early history of this arrogant combination contains many other matters of interest. That history will be continued in the next number of this Supplement, with other matters of contemporary note.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

NEW YORK, NOVEMBER 13, 1897

THEATRICAL "TRUST" SUPPLEMENT No. 1.

TO CLEAR THE AIR.

LAST year when intelligence about the so-called Theatrical Syndicate, which had been quietly forming for some time, was first made known, THE DRAMATIC MIRROR set on foot an inquiry as to the scope, plans, and effects of this combination, whose secrecy of method suggested that it might work solely on selfish and commercial lines, and thus become a highly mischievous element, if not an arbitrarily evil influence in the theatrical world.

THE MIRROR's inquiry, first directed to the persons immediately concerned in the formation of the combination, was met with disclaimers of any evil or injurious purpose, and with specious pretenses that it would prove to be an organization of general benefit to the theatre.

Its projectors, however, protested too much; and when inquiry was continued it awoke the resentment of AL. HEYMANN, who was acknowledged to be the prime original mover in the scheme. While HEYMANN admitted that the plan of the so-called Syndicate contemplated the formation of a practical monopoly of the best theatres in the country—and a dictatorial policy as to the theatrical attractions of the country would follow as a natural sequence—he still persisted that the project would prove generally beneficial, and arrogantly assumed that it was simply a matter of "private business," and that newspapers had no right to criticize the plan, or even to discuss it.

THE MIRROR, believing that this projected monopoly boded evil to every commendable and artistic element in the theatre—a belief now shown to have been well founded—continued to inquire, to discuss, and to criticize the so-called Syndicate, its plans, its operations, and its effects. Whereupon AL. HEYMANN, speaking for himself, for ABRAHAM L. ERLANGER and MARC CLAW, and for SAMUEL F. NIDDLINGER (NIXON, commonly called) and J. FRED. ZIMMERMANN, declared with undue exercise that "we"—meaning himself and the other persons named—did not propose to permit the newspapers to discuss this business, which he still insisted was "private business." Moreover, AL. HEYMANN threatened that if THE MIRROR should continue to discuss the matter a suit for libel would be brought by himself in association with the other persons interested; and he added that he and his associates proposed also to institute suits for libel against all other newspapers that might "meddle" in the matter.

All of which was a monumental bluff on the part of AL. HEYMANN on his own account, and perhaps for the benefit and behoof of the other persons named with him as parties interested in the scheme to levy a heavy tribute upon theatrical interests with which he and they have no more legitimately to do than he and they have to do with the question as to whether there are empty bottles or old clothes in Mars.

THE MIRROR, it is needless to say, continued to inquire into, to discuss and to criticize the movements and the schemes of the so-called Theatrical Syndicate, not for any reason personal to it, or for any personal purpose against Messrs. HEYMANN, CLAW, ERLANGER, NIDDLINGER (commonly called NIXON), or ZIMMERMANN, jointly or severally, but because for many years THE MIRROR had been in the habit of discussing and inquiring into and criticizing any and all plans, schemes, projects and enterprises that concerned the American theatre, whose organ it was, and will continue to be, and because it will probably continue thus to interest itself in all matters that affect the native stage for many years yet to come.

MESSRS. NIDDLINGER (commonly known as NIXON) and ZIMMERMANN, who reside in Philadelphia, and do various kinds of business there and in other cities where Syndicate operations obtain, some weeks ago, on their own behalf, undertook to suppress THE MIRROR in Philadelphia. They thought, by coercing the keepers of the news stands in five hotels—dealers who also sold their theatre tickets—to abandon the sale of THE MIRROR on those stands, that at once Philadelphia would know THE MIRROR no more.

THE MIRROR is still sold on over two hundred news stands in Philadelphia, and those stand keepers near the hotels sell in addition to the copies formerly disposed of by them as many copies of THE MIRROR as the hotels formerly sold. This, of course, is digressive, yet something pertinent.

THE MIRROR will, as usual, be found on every prominent news stand in every city and town in every State, Territory and Province of the United States and Canada; and, as usual, it will be filled with the matters of legitimate interest to the profession that have made it the most widely read theatrical journal in the world.

All of which is mere narrative, leading up to this: That this Supplement to THE MIRROR is now published to relieve its regular columns of the increased space it is supposed to give to inquiry, discussion and criticism of the so-called Theatrical Syndicate.

This Supplement to THE MIRROR will be circulated widely. It will fall into the hands of all persons interested in the subject to which it will be devoted. It will tell the truth about the so-called Syndicate, and it will reprint the truths told about the so-called Syndicate by the reputable and influential journals in various cities that are awakening in increasing number to the actual character, schemes and purposes of the so-called Syndicate and its individual members.

If there be any libel in what shall follow, the courts are open. There will be no misdirection and no dodging in this Supplement to THE MIRROR. And no misdirected or cowardly action will avail the persons whose private schemes, that seek to involve a great public institution, will be here ventilated.

JONAH'S RECORD BROKEN.

CONTROLLING as they do the bookings of many companies and theatres, CLAW and ERLANGER are able to shift things at will to the advantage of all parties concerned.—New York Sun.

And it is interesting to see how often they are forced to "shift things," though the shifting is by no means to the advantage of all parties concerned.

The patent twenty-minute route, "booked while you wait," is as susceptible of continued "shifting" as an early peach is to decay.

And even more interesting it is to watch the "shifting" by means of which CLAW and ERLANGER's personal attractions are shoved into places that CLAW and ERLANGER's "clients" thought had been reserved for their attractions.

It is a very profitable thing to be both on the inside and the outside at the same time. These Syndicate persons are the only ones on record with such an advantage.

Even Jonah, although he could proudly point to the fact that he had been on the inside, had to wait until he was disgorged before pointing.

WHOM THE GODS DESTROY.

It is reported upon good authority that one of CLAW and ERLANGER's traveling managers, after the "show" which he represented—The Whirl of the Town—had done a miserable week's business in Buffalo, declared that if the newspapers of Buffalo continued unfavorably to criticize the "shows" of the so-called Syndicate the so-called Syndicate would refuse to send their attractions to Buffalo.

The Buffalo newspapers may be depended upon to discriminate as to what is offered to them in the theatre, and they naturally have no fear of an amusement famine if the "shows" of the so-called Syndicate should be withdrawn from their view.

The particular "show" that was condemned by the Buffalo newspapers in this case would be condemned anywhere except at a rehearsal of it with the members of the so-called Syndicate as witnesses.

It is not a question as to what cities the so-called Syndicate will abandon, because the critics in those cities instinctively hold their noses when such a "show" as that which played to very poor business in Buffalo gets within olfactory range.

It may be a question as to how many cities the "shows" of the so-called Syndicate will be able to get into on any pretext six months from this date.

WOULD BECOME ICE HOUSES.

"REMOVE ten or a dozen of the week stands of this country from the route sheet of any expensive attraction and it wouldn't be able to make its salt," says one of the thick and thin shouters for the Syndicate.

True. But the Syndicate is powerless to remove five or a half dozen of the week stands from the route sheet of any good attraction that will not "give up" to the route makers of the Syndicate.

And if even half a dozen of the best attractions should drop the Syndicate, the theatres of the Syndicate in all the week stands would become ice houses.

IN FOR ANOTHER LESSON.

AL. HEYMANN is the chief spirit in the scheme to monopolize the theatres of this country. In the economy of the Syndicate he is known as the capitalist.

It is not so long ago that AL. HEYMANN, after varying vicissitudes in Australia and elsewhere, built up a practical monopoly of theatres in San Francisco and neighboring territory.

Where is that monopoly now?

In the height of his power in San Francisco AL. HEYMANN misconceived his mission on earth and overmeasured his own importance.

Having monopolized theatrical interests, as he thought, AL. HEYMANN began to cheapen attractions in order to increase his profits, which already were very large, and to rebuke the local press for "interfering with his private business."

The local press was not interfering with AL. HEYMANN's private business. It was simply criticising AL. HEYMANN's greedy and arbitrary policy applied to public amusements, as the local press had a right to do.

AL. HEYMANN thought he could muzzle the San Francisco press, as he had been very successful in strangling business competition.

But in the end AL. HEYMANN's monopoly was destroyed, he had successful competitors, and he came East to try his hand at building up a larger monopoly.

The San Francisco press is still doing a very good business, and performing its public duties.

AL. HEYMANN's San Francisco experience should have taught him a lesson, but it seems to have been wasted upon him.

THE MIRROR, in common with other influential newspapers in various cities of the country, will no doubt give AL. HEYMANN a new idea of the power of publicity when it is applied to persons who juggle with a great public institution and imagine that it is their "private business."

PITTSBURG ALIVE TO THE SITUATION

As will be seen from an article in another column, reprinted from the Pittsburgh Dispatch, that city has opened its eyes to the plans and performances of the so-called Theatrical Syndicate.

The Dispatch took for a text an announcement as to the theatrical character of Pittsburgh made by a person in New York who has been publicly whipped by several members of the profession, who is despised by all other members of the profession whose contempt is normal and commendable, and who for some months has dived in liquefied filth a pen rejected even by the Police Gazette to bespatter persons in the theatrical profession and business whom he could neither "touch" nor swindle.

It will be seen from the Dispatch that the so-called Theatrical Syndicate, which uses persons of this type as tools, has failed in Pittsburgh to make good. The Syndicate theatres in that city have had as "attractions" second-class companies and plays, mediocre stars, or plays which in New York were made possible successes only because of the companies that presented them, and which were sent out with inferior casts, in line with the skinning policy of the Syndicate.

On the other hand, according to the Dispatch, the anti-Syndicate theatres in Pittsburgh have prospered as never before.

EVIDENTLY—NOT.

EVIDENTLY the people want the affairs of the drama left where they are—in the hands of the illiterate managers of the Trust.—Musical Courier.

This fine bit of sarcasm is extracted from half a column of satirical characterization of the Theatrical Trust, Syndicate, Combination, or "Private Business" Partnership—by whatever name it may be called—in the Courier. From the various expressions in other representative newspapers, some of which are reproduced in other columns, it appears quite plainly that the people do not want the affairs of the drama left in the hands of the illiterate managers of the Trust, which is picturesquely referred to as "the Shylock combination," "the swarm of useless middlemen," "that insolent and mischievous clique of theatrical middlemen," "insolent jobbers," "the theatrical throttlers," "the crooked entrepreneurs," and in other forms direct, truthful, and unambiguous. And it is safe to say that the vocabulary of the public-spirited newspapers in opposition to this un-American and intolerable combination of greedy and narrow-minded tricksters is now but unlimbering for effective use. On the fourth page of this Supplement several of the more recent and forceful expressions of leading newspapers on the operations of the Syndicate are republished. The movement against the Syndicate, as will be seen, is becoming widespread and cannot be crushed.

SIDE LIGHTS.

[Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertinent thereto, will be welcomed to this column. The writer in each case should furnish the editor with his or her name, as a guaranty of good faith, but not for publication unless desired by the writer.]

INFLUENCES THAT HELPED.

NEW YORK, Nov. 5, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I have talked with several of the principal stars booked through the Syndicate, and without exception they consider that institution dangerous and undesirable. In this state of opinion the questions naturally arise: Why have they placed their routes in its hands for the present season? And why are they lending their prestige and their financial aid to build it up?

They give various reasons. Most of them say that while others have been pinched by the Syndicate they have escaped—as yet; that if they should be oppressed or interfered with personally they will rebel forthwith, etc. Some admit frankly that last winter they were appalled by the seeming strength of the combine; that they were taken by the fear that it would be impossible to stand out against it without co-operation from other attractions of the first rank, and that they believed the Syndicate's monopolistic plans were in a fair way to succeed without hindrance. A few were of the opinion that the scheme would not last more than a season, and that not much harm could be done by it before it fell to pieces.

But there is another reason why the leading attractions fell so easily into the Syndicate's clutches—a reason that in my opinion is quite as important as any given hitherto. It is this: Many stars are poor business men and women. They leave the direction of their affairs largely in the hands of their managers or business managers, whose judgment they are accustomed to take in matters relating to the laying out of their tours. The majority of these managers and business managers have undoubtedly used their influence to draw their stars into the Syndicate.

Their object is plain enough, if you choose to consider the matter for a moment. These managers and business managers feel that connection with their stars may not last for ever. They may be displaced; their employers may retire, die or fall into unpopularity. The Syndicate does business on the wholesale scale; it employs many business men. To assume with their stars an attitude of opposition or hostility would put them in bad odor with what possibly might become a permanently powerful institution. That, from a purely personal and selfish point of view, would be an unpolitic course for the managers and business managers.

Again, they are influenced by the consideration that it is easy to take a Syndicate route, however unsatisfactory, while to book an independent route, especially under existing circumstances, requires application and work.

Prudent personal consideration and the desire to save trouble and labor are, therefore, strong reasons why the manager or business manager of a star finds it convenient to crack up the advantages of a Syndicate route and bring every argument possible to bear upon his employer in order to bring him or her into relations with Claw, Erlanger, Heymann, et al.

But the employer has not weighed these things or counted the cost. The subject is worthy of attention.

Yours very truly,

AN INTERESTED OBSERVER.

WHAT THEY THINK IN CLEVELAND.

CLEVELAND, O., Nov. 4, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I have read your articles on the Syndicate, and they are not hard enough to read for the theatre-going public in Cleveland, as patrons in that city are simply disgusted with the "sliding scale" of prices adopted by the leading theatre here. The result is a frost every night but Monday night possibly, and then the audience is largely augmented by lithograph passers and friends of the management. Attractions that have played here at two dollars (notably Jefferson) played in Buffalo at one and a half dollars. Others that have played in St. Louis at one dollar have taken one and a half here. It is claimed on the part of the management that the sum total is the same, whether the price be a dollar or a dollar and a half; but it is not true that we all prefer a full house to an empty one? A good house here, giving good attractions and popular prices, that is, from twenty-five cents to one dollar, will do well, but as it is, one never knows what he will be called upon to pay—sometimes two, again one and a half, and then, when a date is filled with barnstormers, they may let us down with a dollar, which we regret having spent after attending.

Whooop it up and oblige your readers, as well as work for a just cause.

HOOSIER.

TWO REMEDIES.

NEW YORK, Nov. 4, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Your stand for principle is encouraging, and it gives heart and strength to those who are battling against the "Trust."

This opposition, I have reason to believe, has been productive of less superficial aggressiveness on the "Trust's" part. It would, doubtless, like to silence voices now raised in protest by taking everybody into their camp with honeyed words and fair promises.

That would give them time to tighten their belts for a more determined onslaught later.

Two remedies suggest themselves to me. One is a union of independent theatres into a competitive circuit. The other is a protective alliance of leading stars and attractions.

One or the other—or both—is sure to come, sooner or later.

Yours,

NOT IN IT.

A PHILADELPHIAN'S SENTIMENTS.

PHILADELPHIA, Nov. 3, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I have read with interest your fight against the Theatrical Trust, and I sincerely hope that you will have the success that has always followed your championship of right against wrong. Also permit me, as a reader and admirer of THE MIRROR, to express my disapproval of the action of certain managers forbidding the sale of THE MIRROR by four or five news agents handling their tickets. Although I have been in the habit of buying my MIRROR at the Continental, the fact of their not handling it, of course, will not prevent me from obtaining it elsewhere each week.

Sincerely yours,

J. MEREDITH SCHOTTE.

THE ONLY POSSIBLE OUTCOME.

BUFFALO, Oct. 29, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I must congratulate you upon the stand you have taken against the "Trust." The only possible outcome is victory for THE MIRROR.

The Buffalo News has undoubtedly created a decided sentiment against productions under the management of the "Trust," and it effectually killed the business of The Whirl of the Town. In fact, the News articles became the subject of gags on the stage during the engagement.

The manager of the company informed people here that Claw and Erlanger would refuse to send other productions here unless the newspaper sentiment changed.

Very truly yours,

L. F. N.

"BOTH ENDS AGAINST THE MIDDLE."

ST. PAUL, MINN., Oct. 30, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I enclose a clipping from a local paper respecting the Syndicate. It is another nail for its coffin, and another proof of what first class companies have to compete with.

Go on with your good work against these "both-ends-against-the-middle" people!

Yours very truly,

A MANAGER.

THE USHER.



Here is the first of THE MIRROR Supplements. It is consecrated to the cause of theatrical independence, and it is armed and equipped to wage a relentless warfare upon the men that have conspired to trample upon individual rights and seize control of the natural channels of a legitimate business for the purpose of destroying competition, reducing the whole dramatic guild to subjection, and levying unrighteous tribute.

THE MIRROR has started this Supplement primarily for the purpose of frustrating these designs.

This extra edition, moreover, affords the space necessary for ample treatment of a large subject without trespassing upon the multiplicity of matters which it is the custom of the regular issue of THE MIRROR to handle.

Suppression goes naturally with oppression; but THE MIRROR will not permit the truth to be suppressed about a situation that threatens not only the business welfare of the theatre in America but the health and development of dramatic art itself.

The press and public opinion—and they are indissolubly united—are the strongest forces this country possesses. If the selfish and mercenary "Trust" or Syndicate imagines that what Mr. Heymann is pleased to call its "private business" can successfully be concealed from public knowledge and protected from public criticism, it is foredoomed to speedy disillusion.

The public has a right to know everything about a scheme that aims to acquire control or possession of the whole field of theatrical amusements, and the press is the medium through which that knowledge will be disseminated.

"In the language of a famous statesman, now retired from public life, it is a condition, not a theory, that confronts us.

Both the art and the business side of the theatre are involved in the extraordinary state of affairs that now exists. A half dozen men, having little or nothing in common with our stage in its better aspects—men who would have no place in the economy of the dramatic life, were that life in America even remotely ideal—are seeking for their own profit by scheming association to debase it to the level of their own selfish, sordid ideas.

Temporarily, at least, this small group of men, owing to the supineness of those who might easily have prevented it, apparently dominate the situation.

They have coerced or coerced the majority of stars and managers into believing that their professional existence depends upon the Syndicate. And it is doubtless their hope that the day may not be far distant when what is now simply a wall-eyed, be-whiskered bugaboo (designed to frighten timorous persons whose range of vision is limited to the end of the nose) will grow into a stern reality.

THE MIRROR, as a guardian of dramatic interests in this country, does not mean that such a calamity shall befall.

Indifference, neglect and unreasoning fear have enabled the "Trust" or Syndicate to unify various scattering interests and convert them into obedient slaves of their purpose.

THE MIRROR in March, 1896, when the plan was in embryo, sounded a sharp note of warning; but it was not heeded.

At this moment demoralization reigns. Short as has been the career of the "Trust" or Syndicate, it has yet been long enough to play serious havoc. The results to date, it may be said without reserve, are as nothing compared to the possibilities of the future if the conspiracy were allowed to proceed unchecked.

I believe confidently that it will not be allowed thus to proceed. I am confident that the good sense and the self respect of managers and the profession generally will assert themselves. I am certain that sooner or later the instinct of self-preservation will

arouse all concerned to a realizing sense of the real situation.

And then—
Well, let us not anticipate. When retribution comes it is apt to be both swift and certain.

Meanwhile, public sentiment respecting this intolerable incubus is taking shape North, South, East, and West.

Independent newspapers—not the pitiable sort of newspapers that habitually balance the dross of an inch theatre advertisement against the white flower of truth—are taking up this question, knowing its deep interest to playgoers as well as to players—and they are handling it, as it deserves to be handled, without gloves.

When that sentiment crystallizes it will be as big as a mountain, and woe betide the conspirators when its weight falls!

In April last Mr. Heymann informed THE MIRROR that he would prosecute the distributing agents of any and every newspaper, here, there and everywhere, that presumed to criticise unfavorably the "private business" of the institution yclept the "Trust" or Syndicate.

Swollen with self-importance and dazzled by contemplation of prospective power, Mr. Heymann boisterously proclaimed implacable hostility to everybody that denied the beneficent plan and purpose of the "Trust" or Syndicate.

Considering the present attitude of numbers of influential newspapers it is probable that Mr. Heymann—if his remarks were anything but empty threats—and Mr. Heymann's lawyers will have plenty of work on their hands for a long time to come.

What would be said if a parcel of illiterate picture-dealers should try to form a Syndicate, bulldoze the directors of art galleries, terrorize the artists, and proclaim that pictures could be exhibited only in such places and at such times as they should deem best for their own interests; that prints and chromos should be hung on the line, while the best works should be "skied," or not hung at all; that artists should not be permitted to fix prices for their canvases, and that collectors should be allowed to buy only what the Picture-Dealers' Trust chose to let them buy?

Would such a condition of affairs in the picture world be more preposterous than the condition of affairs aimed at by the Theatrical "Trust" or Syndicate?

Would the musketeers of the brush, the owners of galleries, the collectors of paintings and the art loving public tolerate it for an instant?

A few more suggestive queries, and then I am done—until next week.

Who is Al. Heymann?
Who is Abraham Erlanger?
Who are Nirdlinger and Zimmermann?
What is the Claw?

Upon what grounds do these men base a monopolistic privilege to scheme and speculate with the fame and the talent of artists, and to control, restrict and juggle with the industry, enterprise, energy and credit of men long engaged legitimately and independently in the business of theatre management?

What of value do they contribute either to the art or to the commerce of the American stage?

If the Theatrical "Trust" or Syndicate is an evil, what reason is there for regarding it as a necessary evil?

ANONYMOUS EFFORTS.

Since THE MIRROR began to probe the Syndicate the mails have been weighted with anonymous communications, emanating from Chicago, Cleveland, Brooklyn, New York and other places where the Syndicate's tentacles are fastened.

It is a singular fact that a crop of such communications, generally inscribed in clumsily disguised handwriting, invariably follows a journalistic exposure.

Anonymous writers are like the bugs that scramble about in the hollow when a stone is overturned and unaccustomed light falls upon their dark crawling place.

SAD, IF TRUE, ISN'T IT?

E. D. Shultz, acting manager of The Whirl of the Town, said in Buffalo, it is reported, that the determination of certain papers in that city to disparage productions under the management of the so-called Syndicate will result in some of the best productions refusing to play Buffalo.

NOT SO BAD.

A painstaking compositor on the Evening Journal, wishing doubtless to do the right thing, set it up this way one day recently: "One Pound of Pleasure will be the bill at the Harlem Opera House next week." Which isn't so bad, when you come to think of it.

HOW IT OPERATES.

A Glance at the Methods of the Syndicate, Whose Own Interests are Paramount.

Of course when a booking concern operates companies of its own it is in the joyful position of running both departments for its own benefit. The Syndicate uses the choice time of the best theatres which it represents for its attractions, and the helpless outsiders who have placed their interests in the would-be monopoly's hands get what is left.

Time is tied up throughout the country for Syndicate companies, but the actual use of this time by these companies depends entirely upon circumstances and the immediate interests of the Syndicate. As a rule, the needs of the attractions and the theatres in which the Syndicate is directly interested govern.

If a Syndicate attraction makes a hit in a New York, Chicago or Philadelphia theatre operated by the Syndicate its stay is prolonged and other attractions, looked upon as "time fillers," are sent to fill its dates elsewhere. This is tough on the theatres that are compelled to take them, and it is not often profitable for the attractions that are used as a convenience in this manner.

Nat Goodwin was brought into the Knickerbocker Theatre ahead of time because in Town was a frost. Mr. Heymann's theatre benefited while the out-of-town managers got in Town.

Maude Adams' route was canceled after her first appearance in The Little Minister at the Empire, in order to keep her in Syndicate houses in this city. Her two weeks' Boston time at the Hollis was promised to a large and expensive operatic organization. When the time came to sign contracts the manager was informed that he could have one week only of Miss Adams' time in Boston, and for the second week he had the alternative of either laying off his big company or dragging his new and costly production through one-night stands.

A prominent star now playing in this city is booked for the whole season, by the Syndicate, but she had not up to last week received her contracts for the most important city outside New York on her route.

Speaking in the "Trust's" behalf the other day, the Sun said: "Controlling as they do the bookings of many companies and theatres, Claw and Erlanger are able to shift things at will to the advantage of all parties concerned." Undoubtedly these men are accomplished shifters, but while these shifts and makeshifts unquestionably benefit the Syndicate, there are parties concerned that are not materially aided by them.

THE CHEAPENING PROCESS.

How So-Called New York Successes are Doctored for the Road.

The Whirl of the Town enjoyed a successful run at the Casino. When it left there to go touring it went out of Lederer and McClellan's hands into those of Marc Claw and Abraham Erlanger, these persons having an arrangement whereby they secure Casino successes for road purposes.

Claw and Erlanger proceeded to give The Whirl of the Town a course of Syndicate treatment. They engaged an inferior company and sent it forth as the New York cast. Result: The out-of-town press exposed the deception, "roasted" the performance, and the public stayed away. Here, for instance, is what the Cleveland Plain Dealer said about it on Oct. 31:

It should be called A Whirl Through the Tenderloin instead of The Whirl of the Town. Its first production here on Monday evening was not successful, and did not satisfy the large audience that was anxious to give vent to any encouragement that might be called for. It was a lenient audience, too, far different from the small ones that occupied the Euclid Avenue Opera House during the balance of the week. The Whirl of the Town was frost-bitten on Monday evening, and deservedly. It is coarse and vulgar. The satire and burlesque are broad and hint of vulgar themes. The first portion of the second act, the promenade of the Metropolitan Music Hall, is tough to a degree that is disgusting. The sense of humor is dulled; keen satire is replaced by smudge. And this coarse thread runs through the entire fabric. The company was a weak one. The Whirl of the Town was disposed of by Claw and Erlanger to George W. Lederer, and during the week he made the announcement that the cast would immediately be strengthened by the return of Catharine Lynard and David Warfield. It will take several such people and a general tuning up to put The Whirl of the Town in presentable shape. A treatment of iron tonics would be good for it.

The Whirl of the Town case is typical. It illustrates the managerial methods of the Syndicate, and especially those of Claw and Erlanger.

THOSE PHILADELPHIA "BENEFITS."

Maude Adams in The Little Minister is announced among the attractions listed in the "benefit" circular issued by Nirdlinger and Zimmerman for their Philadelphia theatres.

"Benefit" nights are scheduled during Miss Adams' two weeks' engagement at the Broad Street Theatre. It is a curious proceeding to employ this scheme in the interests of an attraction which is now supposed to be in the height of a successful New York run.

The "benefit" device, which is a peculiar side issue confined to the Quaker City, has for its purpose the filling of theatres virtually at half rates. Regular agents sell tickets at the advertised prices, receive one-half of the proceeds, and what remains is shared between the theatre and the attraction. In other words, the attraction (if its terms are fifty per cent.) receives only 37½ cents for every \$1.50 ticket disposed of in this manner.

There are many ins and a good many outs concerning this traffic as practiced in some of the Philadelphia theatres, and a detailed description of them will appear in a future issue of THE MIRROR Supplement.

FRAUDULENT REPRESENTATION.

A Managerial Method of Deceiving the Play-going Public.

Another of the many cases of misrepresentation concerning metropolitan runs by the various members of the so-called Syndicate is noted in the announcements made on the road in behalf of Under the Red Robe.

In newspaper advertisements, house programme, and on the bill boards it is asserted that this play was "performed by this company for 300 nights at the Empire Theatre."

As a matter of fact, this play was performed at the Empire Theatre exactly 162 nights, and of the twenty one persons in the present cast only eight of the original members of the company, Messrs. Faversham, Dodson, Harkins, Finney, and Crompton, with the Misses Allen, Conquest, and Gail, are found. The other thirteen are new.

Under the Red Robe was first seen at the Empire Theatre on Monday, Dec. 27, 1896, and continued there until Saturday, July 3, a period of twenty seven weeks. Semi-weekly matinees were given up to the close of the eighteenth week, ending on May 1. During the remaining nine weeks, afternoon representations were given only on Saturday, which with three extra performances on New Year's Day, Lincoln's and Washington's Birthdays, make an aggregate of forty eight matinees, which added to the 162 nights gives a total of 210 performances, showing a positive steal of ninety in this latest faked record.

Not less dishonest than this misrepresentation of the length of the run of Under the Red Robe in New York, and the pretense that this play is presented by the original company, is the announcement made in the same printing that this is the "Ninth Annual Tour of the Empire Theatre Stock Company."

The Empire Theatre was opened on Jan. 25, 1893, and its stock company was not organized until later.

On Jan. 25, 1898, The Empire Theatre will have been built five years.

A SCHEME ABANDONED.

The Attempt of a Bill-Posting Monopoly to Impose a New Tax.

The recent exposure by THE MIRROR of the attempt of the American Bill Posting Company (Limited), of Philadelphia, to impose an increased tax upon bill posting has aborted that little scheme. William J. Gilmore, of the Auditorium and Park Theatre, refused point blank to pay the extra charge, and rather than cause inroads to be made upon its present monopoly by forcing Mr. Gilmore to arrange to do his own posting the Company came to terms with him. Mr. Gilmore is paying the old rate.

"It is only a question of time," writes a Philadelphian who has personal knowledge of these matters, "when the American Bill Posting Company (Limited) will be limited to doing work only for the Syndicate theatres and Mr. Kelly's National. Nirdlinger, Zimmerman, and Kelly are all interested in the Company."

Of late the Company is having considerable mercantile work. Several business concerns, including Wanamaker, are using its boards to display their paper. The rentals of boards and fences are paid either in cash or theatre tickets. When the theatres outside of the Syndicate leave off employing it, Nirdlinger, Zimmerman, and Kelly will have to furnish tickets to their own theatres. The attractions playing the Syndicate houses, of course, will relish playing to the paper issued for the benefit of the American Bill Posting Company (Limited).

SQUEEZED.

How The Last Stroke Fared at the Hands of Claw and Erlanger.

A singularly impressive illustration of the high-handed manner in which the so-called Theatrical Syndicate assumes to dictate relentlessly the business of attractions within its grasp to their injury, is afforded by the recent experience of The Last Stroke company, which was booked at one of Claw and Erlanger's Syndicate houses in New Orleans for the week of Oct. 17. Realizing the disastrous results that must follow playing a city infected by yellow fever, against which so many other Southern points had declared a quarantine, the management of the attraction sought in every possible way, it is said, to cancel the date, but the Syndicate's bookers, Claw and Erlanger, were obdurate. The booking must be kept, they decreed, under the penalty of a forfeit of \$1,500, which had been nominated in the bond, and it was kept.

The inevitable result was that The Last Stroke was forced to lay off in New Orleans and to lose three weeks, because the company would not be permitted to play its other dates after having been in New Orleans.

The loss, in one form and another, has been very large to the company's management, but the Syndicate persons had their own sweet will.

NOT "ORIGINAL."

The advertisements of The Sign of the Cross, at Nixon and Zimmerman's Academy of Music, Baltimore, announce "The original cast from London." As a matter of fact, nearly all of the present cast presented the drama last Autumn at a theatre in the suburbs of London before sailing, but the company has never appeared at Wilson Barrett's Lyric Theatre, which is the impression sought to be conveyed. The statement quoted plainly announces the original London cast, and in so doing it is, to be mild, decidedly untruthful and intentionally deceiving.

THE "SHIFTING" SYSTEM.

PRACTICED BY THE SO-CALLED BOOKING AGENTS OF THE SYNDICATE.

Its Evil and Trust-Sided Effects Described—Actions for Damages Would No Doubt Lie Against the Persons Who Practice This Method for Their Own Selfish Ends.

Rochester Democrat and Chronicle.

How slight is the regard accorded by the Theatrical Syndicate to the house managers who book its attractions is conspicuously illustrated by the manner in which it recently filled unexpectedly vacant time at the Boston Theatre. Fanny Davenport was booked for a seven weeks' engagement at this house. She produced there her new play, A Soldier of France. The owner of the theatre, Eugene Tompkins, was not pleased with the new play nor confident as to its money-making powers. He urged Miss Davenport to shelve it and replace it with La Tosca, or Fedora or Gismonda. Miss Davenport flatly declined to do any thing of the sort. The result was the premature closing of her engagement, leaving the Boston Theatre with four unfilled weeks. So manager Tompkins rushed off to New York after an "attraction." He wanted Cumberland, Ill. but Manager Pitou could not be brought to see the advisability of cutting short that play's profitable run at the Fourteenth Street Theatre, even to oblige Manager Tompkins. The Boston man's second choice was A Ward of France. This play is the property of Claw and Erlanger, which firm is a member of the Hayman Syndicate. To Claw and Erlanger Manager Tompkins applied, and a New York newspaper which, no doubt for good and sufficient reasons is an ardent admirer of that pernicious nuisance, the Theatrical Trust, thus indicates and apologizes for the outcome of the negotiation.

"Controlling as they do the booking of many companies and theatres, Claw and Erlanger are able to shift things at will to the advantage of all parties concerned. They could give A Ward of France to Boston earlier than had been planned, by sending some other good play in its stead to Washington and Baltimore and thus take advantage of the situation."

In other words, according to the New York paper's story, Manager Tompkins was able to make it worth Claw and Erlanger's while to break faith with the Baltimore and Washington managers, and Claw and Erlanger proceeded to do so without the slightest hesitation, disregarding these managers' seasons, upsetting all their calculations and disappointing their patrons. And the mischief does not end here. One such alteration of booking is like knocking down the first of a row of bricks. The programme must be entirely re-arranged. The "good play" sent to Baltimore and Washington as a substitute for A Ward of France must be taken from other managers to whom it has been promised. To supply these managers with something in lieu of the "good play" other managers' contract rights must be disregarded. And so all along the line. Probably almost every house manager who has been fool enough to put himself under the thumb of the Syndicate has been more or less inconvenienced and damaged by Claw and Erlanger's re-arrangement of booking to suit themselves and Manager Tompkins.

No doubt the Washington manager and the Baltimore manager and the other managers affected could collect, by legal proceedings, damages for breach of contract from Claw and Erlanger. But they dare not sue, because they dare not affront the Syndicate, which indirectly controls so many good attractions that, by refusing to book any of them with an offending manager, it could practically close his house for the season. The local theatrical managers in "the provinces" are little more than the Syndicate's janitors and the Syndicate treats them exactly as it pleases.

This Ward of France business gives to managers who have booked with the Trust a foretaste of what they may expect throughout the season. Not one of them can be sure, from week to week, whether the Syndicate will keep its contract with him or not. He may be able to offer to his public the attraction that he has announced or the Syndicate may send him anything else it pleases and leave him to arrange matters with his disappointed patrons as best he can. How long the local managers are going to put up with this impudent tyranny, the "Chronicle" can't say. If he were a manager he wouldn't put up with it for twenty-four hours. For the power of the Syndicate can last only as long as the house managers choose to let it last. It is just as important to the Syndicate to have theatres in which to produce its plays as it is to the house managers to have plays to produce. If the house managers should unanimously refuse to book any play owned or controlled by the Syndicate they would have that Trust disintegrated in very short order. This very affair of the transfer of A Ward of France from theatres to which it had been contracted to a Boston theatre afforded an excellent opportunity to expose the real weakness of the Trust. If every manager damaged and inconvenienced by this exercise of Claw and Erlanger's ability "to shift things at will" had notified that enterprising firm, through his lawyers, of his intention to hold it strictly to its contract, the Syndicate would have found itself in a very unpleasant position. To boycott any very large proportion of the best theatres in the country would seriously embarrass the Syndicate's arrangements and seriously lessen its profits.

The "Chronicle" is very glad of this exhibition, for the contemplation of the house managers of the country, of the cloven foot by this Theatrical Trust. One or two more such exhibitions will certainly lead to a rebellion against which the Trust cannot stand for an instant. In a fight with the Trust the manager, with right on his side, who should frankly set forth the situation, would have the press of his city and its theatregoers solidly at his back. The Trust has nothing to fight with but empty threats. It is a great wind-inflated sham, that will shrivel into nothing as soon as some one musters up courage enough to stick a pin in it. It absolutely controls a few good attractions, and a few first-rate theatres. It has managed to acquire a fictitious control over very many good attractions and very many first-rate theatres by pure bluff, by making the managers of these attractions believe that they cannot get along without the entree to the Syndicate's theatres, and the managers of these theatres believe that they cannot get along without the help of the Syndicate's attractions. As a matter of fact there is no real foundation for any such belief. If the managers of attractions and theatres not absolutely owned by the half dozen or so members of the Syndicate should decline to have any dealings with that combination of middle-men, leaving it to play its own plays in its own theatres, they would find that they could get along perfectly well without its help and would have little occasion to fear its competition.

The Theatrical Trust has already lasted longer than its members had any real reason to expect. It is high time that this ridiculous attempt to "corner" the theatrical business should be brought to its logical ridiculous conclusion.

CANVASS THE SITUATION.

Monopoly Cannot Control American Amusements and Hinder Art Progress.

Chicago Evening Post.

Those theatres that have remained independent of the Trust are managing to worry along very nicely, and if anyone imagines that monopoly can control American amusements so that the progress of the drama will be interfered with he would do well to canvass the situation before he forms his opinions. There was never much fear that the Syndicate would endeavor to corner the market so that the playhouses refusing to enter their chain would be compelled to close for lack of acceptable attractions.

The Grand Opera House is the only first-class combination theatre in this city which has no alliance with the Syndicate, yet its list of attractions is one of the best it has had in years, and includes the finest organizations in existence to-day.

Madame Modjeska, Mrs. Minnie Maddern Fiske, Fanny Davenport, Francis Wilson, Frank Daniels, The Girl from Paris, A Stranger in New York, and May Irwin constitute an array that most of the Syndicate houses cannot approach, and when you add the name of the greatest actor on our stage, Richard Mansfield, you gain a faint idea of the satisfactory manner in which the Clark Street is fixed.

An illustration of the methods adopted by Charles Frohman this season is had in the Pittsburgh engagement of Never Again, which was presented here last Summer with an "all star" cast. It was necessary to take E. M. Holland out of the company and put him in an organization collected hastily for the production of a new farce at the Manhattan Theatre this week. Of course it was generally known in Pittsburgh that Mr. Holland was leaving to join another company, but the management thought it the part of wisdom to quell the public in the matter, so it announced that Mr. Holland retired on account of sickness. How this can be called anything but deliberate misrepresentation is a puzzle freely given the shrewd Philadelphia lawyer, who is proverbially cunning in the solution of difficult problems.

Just now Fritz Williams, his wife, Katherine Florence, Sam Reed, and Grace Kimball go to make up the "original" cast which is so liberally advertised. Where are Ferdinand Gottschalk, Agnes Miller, May Robson, Holland, Elsie De Wolfe, and others who were thought to have had places in the initial presentation?

It is about time steps were taken to punish New York managers whose mendacity stops at nothing. The public of Pittsburgh, or, indeed, of any other city, should be guarded against the artful and deceitful practices of some of the crooked entrepreneurs who make the Eastern theatrical centre their headquarters. If any delude themselves with the idea that they can play their bunco games here they would do well to disabuse themselves of this notion immediately. Two efforts of this sort have failed signally, and managers should take warning.

LUDICROUSLY FUTILE.

The Efforts of Nirdlinger (Nina) and Zimmermann to Embarrass "The Mirror."

Omaha Bee.

THE NEW YORK DRAMATIC MIRROR, which is universally recognized as the best and most authoritative of American publications devoted to the stage, is leading a crusade against the Syndicate, in which it is followed by a brave and constantly increasing array of powerful newspapers. In retaliation, that branch of the Syndicate which has its local habitation in Philadelphia has begun to coo the hotel news stands in the Quaker City into throwing out The Mirror on pain of having the sale of tickets to the Syndicate theatres withdrawn from them. Small practice, this, and ludicrously futile warfare; for The Mirror, relying upon its indisputable merits, will still sell, while the Syndicate, depending only upon a monopoly founded on scolded greed, has already seen the handwriting on the wall.

Toledo Bee.

THE DRAMATIC MIRROR's fight on the so-called Theatrical Trust has reached an interesting stage. The scene changes for the time being to Philadelphia, where a firm of theatrical managers who are said to be allied with the Trust have caused the sale of The Mirror to be dropped by certain hotel news stands. But the aggressive New York publication promptly appears on sale at as many stands as ever in the Quaker City, and the aforenamed managers are, for the present, at least, checkmated in their effort to squelch The Mirror. Further developments are awaited with interest. Meanwhile The Mirror announces a number of managers not connected with the alleged Trust have joined hands and a rival combination is promised.

Brooklyn Times.

The Theatrical Trust, of which THE DRAMATIC MIRROR does not approve, has banished that paper from the newsstands of the various hotels wherein tickets for its theatres are sold. If the Trust is really as big as it seems to be, and if THE MIRROR is as little as the Trust affects to believe it to be, then the action of the Trust is itself pretty small.

Good and Bad Signs.

New York Commercial Advertiser.

There are in American taste many elements which suggest a possible combination of grace and intelligence, lightness, and finish. The success of The Circus Girl is a good sign. The failure of The Proper Caper is a good sign. Our managers are in the main crude and commercial, but our best actors and our best public seem likely before long to escape from their domination. The Devil's Disciple has succeeded, and all lovers of art should rejoice. Every triumph for Mr. Mansfield is a blow at the rule of mediocrity on the American stage. He stands for dramatic ideals, and nobody "resents" him. Mrs. Fiske's rise into prominence is the late reward of a sincere artist without one concession to the box-office. The day promises to come when these instances will be no longer exceptions but examples; when the rule of scenery and "productions" and horseplay and Syndicate tradesmen-managers will be gone, and our stage will reflect the taste of the same class of persons who dominate the theatre in Paris and Berlin.

In Spite of the "Trust."

Grand Rapids, Mich., Herald.

In spite of the fact that the theatre in which Richard Mansfield is playing in New York does not belong to the Trust, he is doing very well, and his Devil's Disciple has made a great hit. Mrs. Fiske, Francis Wilson, and other stars are not in the Trust, either.

THEY WILL NOT TAKE IT.

Useless to Attempt to Excuse Breaches of Faith with the Public.

Springfield, Mass., Union.

THE DRAMATIC MIRROR has the following interesting attempt to excuse a well-known manager's erring ways:

"Charles Frohman is occupied with such a multiplicity of affairs that he is probably unaware of the misrepresentations that are being made in advertising Never Again, which is now on tour, and if he is ignorant of them the harsh criticisms they are arousing should be directed against whoever is responsible. 'Charles Frohman presents his funniest comedy, Never Again, with exactly the same cast as seen during its run at the Garrick,' is the way the advertisements read. Now, the present cast is not the same, as it contains but three or four of the original people. The public and press throughout the country are thoroughly informed regarding New York theatricals, and it is folly to attempt to lead them astray."

Very true, but whether Charles Frohman is unaware of these misrepresentations or not, it is certain that there is no manager of first-class attractions whose reputation has suffered from just such misrepresentations in this city as Charles Frohman. In past seasons he has been famous here for breaking contracts, canceling dates at the last moment, and sending so-called No. 2 companies in successful plays, with the announcements of "the original New York production and cast." It reached the point some time ago where the public looked askance at Charles Frohman's productions, and the result has been poor patronage for some of the really and truly "original" companies he has sent here. Even honest Dan Frohman has suffered from the similarity of names. The Union has always been careful to ascertain in advance whenever possible the personnel of visiting Frohman companies, and has almost invariably warned the local public before hand when misrepresentations have been made, but nothing can offset entirely the artfully misleading announcements of posters and advertisements when Charles Frohman or his own agents are palming off a No. 2 production as the original. This is not to say that Springfield resents the visits of No. 2 companies, for we have had many that were excellent enough in themselves, and some which from personal comparisons have been known to be quite equal to the originals. But what Springfield does resent is the assumption that it is entirely ignorant of what is transpiring in theatres less than one hundred and fifty miles away, and never has seen the inside of them; for no other assumption can warrant the methods that have been pursued by Charles Frohman or agents here quite often in past seasons.

IN NEW YORK CITY.

A Little Recent History Written by a Local Newspaper in Plain Language.

New York Daily News.

The Theatrical Trust, with five New York theatres in its control, has not been conspicuous for anything this season, save its failures. The record of misfortune began with The Good Mr. Best at the Garrick—a farce so irredeemably dull that even the Syndicate's deadhead supporters wouldn't attend its performances. Then came that dismal English musical piece, In Town, at the Knickerbocker. Notwithstanding the booming this play received from newspapers that cater to the Trust and its promoters, it was a stupendous failure. While it occupied the Knickerbocker's stage the house was continually wrapped in gloom, and persons who were lured into going there were so affected by the soporific dullness that it took days for them to regain their wonted good spirits.

Over at Hoyt's Theatre the head of the Syndicate adopted a new course. He produced a piece of coarsest texture—one that even a Tenderloin habitué felt ashamed of. Its fate was settled from the start, for there are not enough people in New York who will patronize the sensuality of a lillygoat on the stage to enable the manager producing it to pay running expenses.

The Garden, which has been one of the "hoodooed" theatres ever since the Syndicate got control of it, was allotted to Sol Smith Russell for the production of a sentimental play. Since he has been there, the box office has been such a quiet, unfrequented spot, that its incumbent fancies that he has been translated to Philadelphia, and it is said that when a patron appears it is considered an event of sufficient importance to be marked with a red cross on the wall.

The latest failure is at the Knickerbocker, where that excellent comedian, Nat C. Goodwin, is struggling with the lustreless An American Citizen, with the chances all against him. The Trust, it will be seen, is not having a "dollar" time in Gotham. Reports from the independent theatres in the city show that the theatrical business is much better this season than last, but the Trust has not found it so at the Knickerbocker, Garden, and Hoyt's.

A Change Impending.

Omaha Bee.

No promulgation which has thus far been published as emanating from Charles Frohman, places Omaha definitely among the "jay" towns which are henceforth to rest in the shadow of his displeasure, and there seems a fair prospect that this public will not be wholly deprived of the sweetness and light shed abroad by productions bearing his name. To be so cut off, while it would be in the nature of a calamity, would not be unbearable; for it must not be forgotten, in weighing such matters, that art and the stage are long, while Mr. Frohman and the rest of the chosen people into whose hands the administration of the drama has unhappily fallen, are as fleeting as the thralldom in which they now hold the American theatre.

The change in this regard which all students of the stage and observers of the signs of the times have foreseen, is clearly impending, and forces are gathering together with the avowed purpose of emancipating the drama from the dominion of the Syndicate, which is persistently degrading art to the level of the box-office. The best sentiment of Omaha will readily join in a movement to this end.

The Good Ink Has Just Begun to Flow.

Le Courier de France.

Le NEW YORK DRAMATIC MIRROR, un journal entièrement consacré au théâtre, défend vaillamment les intérêts des artistes, auteurs, agents, etc., et depuis la création du "Trust" il n'a cessé d'assailir son adversaire de la bonne encre. Nous présentons à notre confrère nos meilleurs compliments et apprécions ses sentiments et son esprit de solidarité.

Then It Will Go to Pieces.

Cleveland Plain Dealer.

The Syndicate will win or go to pieces according to its merits.

THE MEAT OF THE MATTER

PITTSBURG RESENTS THE ASSERTION THAT IT IS A "ROTTEN" TOWN.

It Has Shared With Other Cities a Succession of Decayed and Decaying Attractions, and Has Been Abused Because It Would Not Patronize Them—Telling Truths.

Pittsburg Dispatch.

Circulated throughout the length and breadth of the land by means of various dramatic sheets is the following item: "The Telegraph says that Cincinnati and Pittsburg are the rottenest show towns in America." The Telegraph might have added to this interesting bit of misinformation the intelligence that we have presumably shared with our sister city a succession of the "rottenest shows" extant in America. An assertion which is gaining unchallenged credence can scarcely be allowed to pass unchallenged, especially when we consider our city's former repute as one of the "best show towns in America." Last week I made a canvass of the local situation, and, as usual, discovered that the calumny was not based upon actual truths. Manager R. M. Gulick said that thus far his season's average profits had exceeded those of last year by 25 per cent. Furthermore, that the attendance at his Bijou Theatre compared more than favorably with that of the other theatres in the Bennett-Gulick circuit. Manager Harry Williams placed his increased profits at 30 per cent, both gentlemen displaying columns of figures which bore testimony to the truth of their declarations. Manager W. N. Adams expressed satisfaction with the outlook at his place of amusement, naturally not expecting to accrue a profit at the inception of a practically new enterprise.

Then it must be that the rumor was set afloat by several of the visiting combinations booked at the Syndicate theatres, the Duquesne and Alvin. Their failure to export a large amount of our gold must have given rise to grumblings which were poured into the willing Telegraph ear. A glance backward will reveal the fact that the worthy attractions at these playhouses did not fare ill.

And now to probe the difficulty at the Alvin. Would Primrose & West's minstrels be served on the half-shell in New York? Would not any manager be accused of paroxysm who would proffer Robert Downing to a Broadway audience, even at a reduced admission fee? Why was The Good Mr. Best sent on tour as a metropolitan success when it fell with such a dull, sickening thud that it jarred the Garrick Theatre? Will the Syndicate explain their reason for sending E. M. Holland to Boston in order to strengthen the cast of Never Again, and why his non-appearance in this city was made the occasion for managerial deceit? Again, is there any justification in their policy of discrimination by which Chicago will see in The Whirl of the Town the original cast, with the exception of Dan Daly? Can any sane man imagine Daniel Frohman offering a New York, Boston, Philadelphia or Chicago audience The Prisoner of Zenda played by Howard Gould and a second-rate organization? Why sent us July actors in October?

Possibly they might afford an explanation of the triumph achieved by The Wedding Day, whose Pittsburg receipts have equaled those of Philadelphia, Baltimore, and other Eastern cities, with the possible exception of Brooklyn. The note-book of Manager Frank Murray will convince any doubting Thomases. I will read the riddle for their edification. It is a success of merit, and is the first of the season's presentations to which the term can fitly apply.

The absence of Ferdinand Gottschalk, Agnes Miller, May Robson and E. M. Holland from the cast of Never Again, and that of Dan Daly, Louis Harrison and David Warfield from The Whirl of the Town, could not be condoned by local theatre habitués. The presentations of these trivialities were from a critical point of view, in the main, commendable. Yet the demand that we should be accorded a glimpse of the original cast is not unreasonable. This pernicious custom of engaging the best available talent for the New York run and then substituting cheaper players for the road production is bearing its rich reward. We have been slightly tardy in dropping to this little gold-brick game, but our eyes are now opened to their uttermost limit. Pittsburg is a thriving commercial center, not a one-night "water tank" or a "cotton gin."

The theatregoer is no more opposed to the Syndicate than are the dramatic writers, both manifestly unconcerned as to the number of cooks who stir the broth provided the decoction is to their taste when served. It will be readily seen that our broth has been of a poor quality or ill served, the exception having been gulped greedily. The manipulators at the Gotham end of the string apparently fancy that any old puppet will suffice to amuse a clientele composed of people to whom is afforded every opportunity of enjoying the choicest offerings in music and art. Citizens of wealth and culture are pretty much akin in the matter of art appreciation the world over. We may have neglected Mr. Mansfield, Mr. Crane, Mr. Wilson and Mr. Hopper, but he it remembered that they appeared before us when we were satiated by a mass of theatrical things, good, bad and indifferent. If these players prefer to linger in New York until their inability to squeeze another dollar from the Gothamite makes advisable a move upon the dwellers in the inland cities, they should not chide us if we recent being viewed in the light of a last resort. Grant to us the opportunity of bestowing our applause and dollars upon a succession of excellent stage shows before branding us as unappreciative.

It Really Is Odd.

Chicago Post.

It is odd that a Cleveland paper should throw stones at the Buffalo News because that journal has seen fit to criticize the Syndicate. If there be any town which has reason to complain of the aforesaid Syndicate it is Cleveland. By admissions of its leading manager that city is compelled to forego the privilege of seeing the greatest actress in this country on account of the Trust's unwillingness to book her. How many other fine attractions will be excluded from the Ohio town on account of the Syndicate's entanglement only time will tell. Yet the Cleveland paper says "the Syndicate question is of little importance so long as the patrons of the theatre are given a goodly share of first-class attractions."

The Reason Briefly Stated.

Washington Times.

Many people will wonder how it is that two artists of the popularity and position of Mrs. Fiske and Mr. Wilson will play in a popular priced theatre. The reason is in their refusal to accept the dictation of the Theatrical Syndicate, which says they must play on what terms and at what time the Syndicate chooses to allow.